DOCUMENT RESUME

ED 216 534 FL 012 917

AUTHOR Snyder, Barbara, Ed.
TITLE The OMLTA Yearbook: 1982.
INSTITUTION Ohio Modern Language Teachers Association, Columbus.
PUB DATE 82
NOTE 70p.; For individual articles, see FL 012 918-925. For article entitled "Successful Foreign Language Programs: Strike Up the Band Before They Drum Us Out of Town," see ED 213 262.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Academically Gifted; *Class Activities; Classroom Techniques; *Communicative Competence (Languages); *Creative Activities; Educational Games; Latin; Modern Language Curriculum; Publicity; *Public Relations; *Reading Instruction; Russian; *Second Language Instruction; Second Language Programs; Teaching Methods; Test Construction

ABSTRACT

The first issue of the Yearbook of the Ohio Modern Language Teachers Association presents the following articles and features: (1) "PR and the Language Program," by Nancy Humbach; (2) "Creative Play in Language Learning," by Carolann DeSelms; (3) "Foreign Language Projects for the Gifted Student," by Carol L. McKay and Martin D. McKay; (4) "A Reading Lesson as the Reading Specialist Would Have Us Do It," by Madeline A. Cooke; (5) "Communication Activities in Today's Latin Classroom or, the Romans Spoke Latin, So Why Can't We?" by Carolyn Beach White; (6) "My Russian Program Is Alive and Growing," by Henry P. Ziegler; (7) "The 'Nuts and Bolts' of Test Construction," by Steven J. Sacco; (8) "On the Art of 'Winging It'," by Jeanne Olsen and Barbara Snyder; and (9) "Idea Exchange," by Robert Brooks and others. (AMH)

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THE OHIO MODERN LANGUAGE TEACHERS ASSOCIATION

ED216534

THE OMLTA YEARBOOK

1982

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AN AFFILIATE OF THE OHIO EDUCATION ASSOCIATION

THE OHIO MODERN LANGUAGE TEACHERS ASSOCIATION

THE OMLTA YEARBOOK

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FOREWORD

The YEARBOOK is the newest OMLTA service to its members. It is the result of an OMLTA Executive Board decision to provide a publication for its members that augments and complements the current channels of information about foreign languages in Ohio.

The Cardinal is the official publication of the OMLTA. Its purpose is to bring to members information about the OMLTA and other foreign language organizations, about programs, meetings, and special events, about foreign-language news and OMLTA members in the news, and about official announcements of the OMLTA.

The Annual Conference provides members with an opportunity to learn about new and improved foreign language methodology, to hear about new ideas and techniques to use in the classroom, to meet other foreign language teachers and share problems and solutions, and to become acquainted with the latest textbooks and other publications and products that are exhibited there.

Other services of the OMLTA are provided by various committees. The Instructional Materials Committee provides teacher-made supplemental materials at low cost. The Promotional Materials Committee makes buttons, bumper stickers, posters and other promotional materials available to teachers. The Educational Activities Committee develops and sponsors workshops during the year at various locations around the state. In addition, the OMLTA has committees such as a Teacher Education and Certification Committee, an Awards Committee, a Scholarship Committee, and a Political Action Committee.

The publication of the YEARBOOK adds a new but long-needed service to members: a more permanent publication of papers and articles that will acquaint members with the current and continuing state-of-the-art of foreign language teaching in Ohio. While the primary purpose is to disseminate, at a state level rather than a national level, information about professional interests and specialties that OMLTA members have to share with others, a second purpose is to provide a forum in print for OMLTA members who desire to publish in much the same way as the OMLTA provides a public forum for members to present sessions at the conference.

We, the Executive Board of OMLTA, invite you to take advantage of this publication by reading its contents, by using some or all of the suggestions presented to improve your own career, by sharing your comments and suggestions with us, or by submitting your paper or article for the next edition of the Yearbook.

Copies of The OMLTA Yearbook 1982 may be ordered from

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PREFACE

While many foreign language publications at the national level have a yearly theme, the Yearbook does not. It is simply a record of what is happening in Ohio during a limited period prior to its publication. Nevertheless, based on the wealth and variety of suggestions contained in the current editions's articles, the theme might have been the "Ohio Approach." This label was first suggested by Howard Altman in the Foreword to Filling and Fulfilling the Advanced Foreign Language Class (Sutton and Purcell, eds. Heinle & Heinle, 1981). The Ohio Approach offers multiple unique and creative suggestions for classroom activities, professional growth, and community relationships. The multiple suggestions offered in the Ohio Approach give Ohio foreign language teachers (and foreign language teachers elsewhere) an opportunity to find those useful and satisfying ideas that best suit the unique needs of each individual teacher and teaching situation.

The theme also might have been "100 interesting ideas to improve foriegn language teaching." The editor's problem then would have been to limit the ideas to 100, for there are many more ideas than that included in the Yearbook. The original proposal for this publication was to provide an idea exchange, and, while an idea exchange is an important part of it, the Yearbook also includes essays and articles on major themes in foreign language teaching: creativity, testing, reading, PR, and working with the gifted, for example. Here, then, is the multi-theme Yearbook.

Before we can teach a foreign language we have to attract students who wish to learn. In an extended analogy between music and foreign languages, Gerard Ervin offers some thoughtful new ways of looking at learning and teaching foreign languages and some meaningful rationale for the study of foreign languages. He notes, for example, the necessity in both music and foreign languages for a long gradual process of mastery which in music education begins at the elementary level. He suggests that we in foreign language education might profit by "music" lessons to help us "strike up the band."

Nancy Humbach gives practical public relations advice in dealing with students, parents, and administrators, and suggests ideas to give more visibility to the foreign language program.

Once the students are in class we need suggestions to help us keep them there and keep them happy there. Giving students a chance for creativity in the use of language is both enjoyable for the students and intellectually stimulating. Carolann DeSelms lists 25 specific ideas for encouraging the creative

process in the classroom, a process that leads to personal growth for the student and to more satisfactory communication in the target language.

Foreign language teachers often deal with gifted students, but do not always deal with them wisely. These students take much extra time and effort on the part of the teacher when the time is not available and the efforts are inadequate. Carol and Martin McKay (Carol is in foreign language education and Martin is in gifted education) team up to offer solutions. They provide suggestions, for example, for improving our regular classes at the same time that we are helping the gifted.

Reading is a basic part of foreign language competence. Madeline Cooke provides a plan that can help us better teach the skill of reading and that also provides an affective component that allows students to respond personally to the content of the reading.

Latin and Russian teachers often have to try harder to attract students than teachers of modern western European languages. Carolyn White in Latin and Henry Ziegler in Russian show us how it's done. The sensible yet sensitive ideas that are proposed by these teachers can be used effectively by any foreign language teacher. Carolyn White explains an activity that is fun, teaches vocabulary and communication, has cultural value and, as a bonus, raises money. Henry Ziegler explains a Russian Readiness program that, as one of its goals, seeks to overcome the negative image of this language that many Americans hold. In today's problem-filled world, teachers of other languages might take note!

After we have interestingly and effectively taught our language, we need to evaluate how well students have learned it. For many teachers, this is the least carefully planned part of the program. Steven Sacco presents rationale for more careful test construction. He also provides numerous suggestions and examples to help us with this task.

If you have spent too much time reading all the good ideas in the Yearbook, you will, like many other foreign language teachers, not have sufficient time to do lesson plans. In many schools foreign language teachers have more preparations than other teachers and, consequently, less time per class to plan. Jeanne Olsen and Barbara Snyder have mastered the art of the five-minute lesson plan and share some of their techniques.

Finally, in a section called the Idea Exchange, Robert Brooks, Suzanne Day, Sharon Hoy Hoskins, Geneva Jackson, Rita Braves Marksz, Carol Dolgosh, Sally Andrews and Debbie Reichheld write about activities, games, and ideas that have been successful in their programs and that are such good ideas that they deserve to be shared with other OMLTA members.

Each foreign language teacher and each foreign language student is unique. The articles and ideas that have been included in this publication can enhance and strengthen these unique aspects. In seeking to improve and to extend foreign language teaching, it may be the next suggestion or the next idea that really works for an individual teacher or student. It is hoped that each one of you who reads these contents will find ideas that help you in your foreign language teaching.

Barbara Snyder

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PR AND THE LANGUAGE PROGRAM*

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A yearly task of the foreign language department is to seek new students and to convince older ones of the values of FL study. With "declining enrollment" becoming the catchphrase of the world of education in the 80's, teachers of second languages are under even more pressure to attract and hold students. Insuring one's employment is certainly an acceptable rationale, especially if it is tied to the mass of benefits for the student. Ideally this PR should not take place during registration for next year's courses, but from the outset of the new school year.

Every teacher concerned with this problem needs to survey several possibilities before embarking on a plan. The first source of information concerning enrollment might be a survey given to FL and non-FL students to determine the program's strengths, weaknesses and student needs.

Subtle Changes

The vital point of departure is in the classroom. A complete restructuring of the program will require at least a year to implement. Subtle changes in methodology, however, cost little in terms of time and nothing in financial obligation. Many schools report a decline in FL enrollments because their students expected to learn to SPEAK the language, but were disappointed when they found the emphasis to be on grammatical exercises, canned dialogues and no real communication. Do we teach what we say we teach? If conversation, do we converse? If grammar, do we teach it thoroughly?

In surveys of students, we find that they are often disenchanted with language study. The reason is chiefly that they want to learn to speak and understand the language, but are disappointed to find that such is not the case in the classroom. Correct presentation of methodology and adherence to course descriptions are crucial to the growth of a program.

Culture is an often-mentioned point of interest and, in some cases, a disappointment when students acquire knowledge only of geographical locations, principal products and types of governments.

True, the methodology used may be limited dependent on class size; greater numbers of students necessarily limit the

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*Adapted from articles originally published in Albricias (the newsletter for sponsors of the Sociedad Honoraria Hispanica) in October, 1978 and December, 1978.

amount of true one-to-one conversation in a class period. Attempts can be made to change the situation with community support for smaller class sizes for such subject areas. Volunteers from the community, exchange students and advanced Spanish students can fill gaps.

Student Desire

We must be able to blend student desires and/or interests with what we know to be a valid program. Before we attack the idea of "giving the students what they want," let us consider the fact that most of them want to learn to SPEAK the language. Is that so far from what we desire for them? Perhaps they are telling us something we do not want to hear.

Probably the most important factor is good lesson-planning throughout the year on a day-to-day basis. It is always easy to slack off when one becomes bored with routine and creative powers begin to ebb. Check into a language convention, a workshop or just invite a couple of your colleagues to a leisurely Saturday luncheon for an idea exchange.

Course Descriptions

Course description booklets can be important. First, we must remember that many students do not read them. Those who do so deserve a great deal of simplified information presented in an interesting format. A dull description of Spanish II which "emphasizes the four skills, carries on from the student's knowledge gained in Spanish I" will hardly attract students. Rewitten to an interesting tune, "This year students will learn to express opinions about a variety of subjects, order a meal," etc., the course will find more takers.

Use Students

Setting out to do a Madison Avenue PR job with no budget can be frustrating. We must must not forget, however, to utilize the services of "satisfied customers." Advanced students are obviously successful and usually happy with their accomplishments. What better source of testimonials! Although we decry the emphasis on dress, looks and talent, an attractive, well-dressed (with an eye for teenage appeal) and well-respected student leader can often sell a course when a teacher can fail using the same words.

As an example, several years ago Finneytown High School used a young Mexican exchange student who was a good-looking professional soccer player with a winning personality as a discussant in groups of students considering Spanish. The enrollment increased tremendously with a great majority remaining in the program for three or four years.

Similar results were shown after a Spanish Honor Society member, also the star of a championship basketball team at the

school, talked freely with eighth graders about his work in Spanish and its relationship to his career in international business. Students who had never before considered Spanish began to believe that if Kyle and Vicente were interested in Spanish, knew the language, and considered learning a second language important, there must be something to it after all.

Involve Parents

Next, enlist the aid of the parents. Insure that the progress of the student is a three-way partnership. Keep in contact during times of stress, but a quick phone call to a parent whose son or daughter is excelling or has recently improved is especially cheering to parents and students alike. It's nice to hear that your child is appreciated for being in class!

Two other types of contact might indicate that we are not neglecting parents. First, letters might be sent to parents of prospective students explaining the value of the program. If funds permit, also include brochures such as the ACTFL brochure on the importance of FL study. A personal invitation to visit the classroom and meet the teachers might go both to students (who can visit during study periods) and their parents. Remember that younger students will want to come in groups as few are so gregarious as to appear solo at the door of an unknown teacher, particularly one who isn't speaking English.

The second method is to select, via standardized testing, reccommendations of language arts teachers or others, students who are likely to succeed in a second language situation. Draft a letter to parents of students chosen enumerating the advantages of FL study and the components of the program. This is also a critical need for second-year students who should consider advanced classes. Sometimes parents are simply not aware that their son or daughter has talent. The student will often underrate himself or herself in an area of skill as well. Written proof to the contrary might push the balance in favor of advanced classes.

Inform Administrators

Perhaps the toughest nut to crack is the administration. Make them aware of your presence. Invite your principal, curriculum supervisor, and superintendent to coffee, breakfast, lunch, or to a casual program of entertainment given by your classes. Businessmen conduct much of their negotiations in such settings. Supervisors throughout the country have found that inviting administrators to participate has also increased their awareness of foreign language programs.

Make certain that every administrator is aware of programs for students. A monthly summary is a good way to begin. What boards of education and administrators don't need is another

sheet of paper. It serves, however, to put you before them. Invite them to travel with your group, to dine with the club for the Spanish dinner, to participate in class work or to view a performance. An invitation to speak on the importance of FL study cannot be turned down, particularly in an election year. Invite another community member to do the same. However, be certain this person is skilled in a language. The comparison will strengthen your case.

Educators still remain unconvinced of the necessity of FL study, chiefly because a great number of them have never mastered a language. Believing that "I got along without it all these years!" is a poor attitude to convey to today's student population. Other educators need facts and figures. FL journals are replete with information as are daily and monthly publications. Develop your case now!

Mini-Fairs

Registration time is a prime time for assemblies, projects, and displays, or for a language fair on a grand scale. If such a large presentation is not feasible, mini-fairs or booths set up in the lunchroom can be effective. Staffed by students from advanced classes who are willing to tell "the inside story" or exactly how difficult tests are and how much homework is really required, gives students a non-structured opportunity to question knowledgeable people. The booths can contain displays of work, examples of materials, AV presentations, culture quotients, quizzes, trial language learning. Name tags with the student's Spanish, French or German name equivalent can be given out. Cookies may be given away, tacos sold or you might convince the cafeteria to provide an international menu for a day. Entertainment in the form of loud and lively songs, pop records or dances can be attention getters too.

Visibility

Be visible. Be certain announcements are on the PA all year, but plan special presentations during registration time. The ACTFL or AATSP promotional tapes would be an excellent choice. Give reports on the program and career development at PTA meetings at all levels. Elementary-age children will soon be sitting in your classroom. Board of Education meetings are another source as are meetings of staff, curriculum council and task force groups. Write letters to the editors of your papers and attempt to commandeer space in the student publication.

A program that sells is a program that is A) visible, B) meets student needs, and C) provides opportunities for success. The message is, then, be visible, meet student needs and provide a variety of opportunities to students who will find knowledge of a FL an asset as they move into society in the 80's.

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CREATIVE PLAY IN LANGUAGE LEARNING

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One of the challenges for language teachers in the 1980's is to recognize the part that our discipline plays in the humanities and to direct our efforts toward making the benefits of humanities education accessible to our students. According to Gaudiani (2), "The goal of a humanistic education is to encourage the development of responsible citizens with cultural, esthetic, and spiritual sensitivities; an historical sense, a logical and creative mind, and an ability to articulate clearly, to evaluate wisely, and to act virtuously" (p. 5). These objectives are essential to a democracy and to the peaceful functioning of citizens in an increasingly interdependent world. They are needed in an age of expanding and alienating technology. They are, in Grittner's words, "...not concerned with making a living, but...with having a reason for living in the first place" (Grittner 3, p. 11). They are valid and valuable perceptions and skills to be fostered in foreign language learning.

The creative mind, in particular, makes it possible to cope with constant change and uncertainty by helping people modify old ideas and obsolete skills. It enables people to replace a rigid mind set with a more productive openness-to-new-possibilities. Creativity lends itself to second-language study in a unique way and provides for self-development, intellectual growth, and satisfying class experiences. The purpose of this paper is to explain creativity in the foreign language class and to show how we can encourage the development of a creative mind by taking advantage of the intrinsically creative potential of language use.

In substance, creativity is the formulation and expression of an idea which is novel and useful to the creator. It is inherent in the second-langauge classroom. For many of our students, the initial exposure to second-language learning carries with it the excitement of the unknown and the different. Strange sounds and letter combinations, the renaming of familiar objects and ideas, and the encounter with a differently organized linguistic and cultural system, including an alien world view, can provoke curiosity. However, they also demand an acceptance and a willingness to reorganize one's comfortable and secure assumptions about language, communication and the way one interprets the world. By opening up to these new possibilities as a means of extending his or her world, the student engages in a creative act.

Language itself invites creativity. It is composed of four characteristics according to Stern (6): form, function, communicativeness and creativeness. The first three features

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are regularly accommodated in most language classes; the fourth is less often included. Yet creative play is a natural component of normal first-language use.

> We...play with language, creating puns, double meanings, and plays on words. We invent alliterative phrases; play with the world and with ideas through language; toy with other interpretations of life, things and relationships; lift ourselves from the day-to-day and from the expected by juxtaposing perceptions and images in surprising, amusing or elevated ways. We devise novel, yet meaningful, situations and problems. That is, we interpret experience (DeSelms 1, p. 3).

With appropriate guidance, even the beginning language student can creatively interpret experience using the foreign language as a medium.

To enhance the creative impulse, however, we cannot let the discipline of repetition, memorization and drill become the primary focus in the classroom. As Koestler (4) observes:

> When the same task is encountered under relatively unchanging conditions in a monotonous environment, the responses will become stereotyped, flexible skills will degenerate into rigid patterns, and the person will more and more resemble an automaton, governed by fixed habits, whose actions and ideas move in narrow grooves (p. 119).

The effective teacher will keep curiosity alive by providing an environment for nurturing creativity and activities to arouse it. By asking our students to analyze, synthesize and reflect upon the content they are in the process of acquiring, the teacher promotes the innate purposes of communication for self-expression and interaction with others.

Creativity is not an "anything goes" operation. The process is defined by a framework with rules. The play of the imagination works within that framework, for novelty without utility is not creative; it is crazy. Thus, creative production is partially governed by knowledge of the material being used. The teacher must serve as a guide to help students observe, think, and handle bits of information in creative ways within the rules of the language.

Access to creative growth can be gained by an understanding of the nature of the creative act. Koestler (4) describes it as involving the ability to "disrupt rigid patterns of mental organization" (p. 104). When this disruption occurs, associations can flow freely, unusual images can be formed, and a potentially useful synthesis can result. The new information is obtained from the recombination, modification or transfor-

mation of known elements. For example, if I ask you to think of a house in terms of a balloon, you must dismiss your ordinary assumptions and redefine the two familiar objects.

What, you ask, is the utility of this odd comparison? Koestler (4) says that the creative process "uncovers, selects, reshuffles, and synthesizes already existing facts, ideas, faculties and skills" (p. 120). Odd comparisons require a person to sharpen the powers of observation by reexamining routinely-accepted suppositions. If taken as an intellectual challenge, they jolt one out of easy indifference into uncertain, but possible discovery of an illuminating insight.

In applying this process to the second-language classroom, we ask students to observe (uncover) language items (letters, morphemes, words, sentences), and select portions according to the individual's existing knowledge about the language or language use, and according to his or her own feelings, faculties and skills of observation. Observation, selection and reshuffling include comparison, contrast, reversal, connection and disconnection, and any other physical or mental manipulation wihich results in a satisfying synthesis of language elements or ideas. These transpositions may mix and blend considerations of time and space and the five senses to achieve a creative synthesis. The outcome of the synthesis is the creative product.

Satisfaction in both the process and the product can be viewed in light of Koestler's (4) trivalent schema which attaches creative patterns of thoughts to the emotional climate of the individual. These patterns lead to "humour, discovery, or art" (p. 27). As perception and reason come together, we can feel emotionally distant (humor), empathetic in a tragic or lyric mode (art) or curious from an intellectual standpoint (discovery).

In the business or artistic community, the value of the creative endeavor is related to the result of the labor and its effects upon others. In the language class, the success of the creative activity is measured by the laughter, empathetic response or thoughtful curiosity engendered by both the conception and the reception of the creative insights.

The intrinsic merit of this kind of language encounter is both short and long term. In the short run, students use the language communicatively, for self-expression and to understand the expression of others. They learn something about themselves and about language. In the long run, when we ask students to deal with their language study creatively, we direct their attention toward the promise of possibilities in diversity and the limitatitons of surrender to conformity. These are humanisitc goals which, when realized, help make life worthwhile.

The following activities can be used in class or assigned as homework. They are useful for vocabulary review or the practice of already-studied language structures. Many of the suggestions consist of making lists, followed by a recombination or expansion exercise. Students as a whole group can call out items which the teacher writes at the board, then complete the exercise individually or in small groups. Some exercises are useful for individuals to do when they have completed other tasks before the end of the class. When filed in a designated place, students can select from these exercises during extra-time periods. Although creativity in essence carries its own intrinsic rewards, an "extra-credit" system in line with the nature of the creativity is recommended for additional motivation. Work may also be displayed for special recognition.

Some students will be more creative than others, and some will be more amenable to taking the risks of experimentation than others. The teacher should encourage cooperative efforts and be open to student alteration and extensions of given assignments. However, if an individual appears to feel too threatened to participate in an activity, he or she should be given the choice of a more conventional assignment. The enjoyment of others' efforts may make such an individual comfortable enough to join in subsequent activities.

Activities

1. Using capital letters, make words which contain only curves or only straight lines. Or, make words which have a pattern of straight and curved letters.

2. In groups, choose words in the target language, each of which begins with a different letter of the alphabet; make a class alphabet book, and illustrate the first letter of each word.

3. Illustrate the first letter of a word to reflect the meaning of the word. Choose your favorite letter or word.

4. Experiment with letters. Turn them upside-down, backwards, sideways. Decorate them and have other studets guess (in the target language) which letters they are. Try this with short words.

5. Generate as many target language words as possible from your own name--or from a target language word or expression (Snyder and DeSelms 5).

6. Write a short sentence. Arrange the sentence into a symbolic shape which reflects some meaning in the sentence (DeSelms 1, p. 137).

7. Generate words with a specific sound-symbol problem (like "th" in English). Then try to make sentences using two or more of thse words in each sentence. Lists of initial sounds (thing, thank, thought) will make alliterative sentences. Vowel or final sounds will make rhymes (thing, ring, sing) (DeSelms 1, pp. 113-114).

8. Generate words which have the same rhythm or stress patterns to practice intonation. Then use two or more of them in a sentence.

9. List colors in one column. List ideas or feelings associated with the colors in a second column. Reorganize the categories to match your personal associations.

10. List people, places and things in columns along with a characteristic of each. Find qualities which could fit in different categories and reassign them.

11. Illustrate several of the common meanings of a word (as in the English word "bill") by drawing or making a collage.

12. Ascribe proverbs, famous sayings or characteristics of famous people, places or events to members of the class. Put them in a yearbook format.

13. List antonyms. Tell how the opposites have something in common. (How is a strong person weak? How is day like night? How is night like day?)

14. List attributes of an object. Eliminate or change one characteristic in order to change its function. Tell the new function.

15. Give an object in the classroom the ability to talk. What does it say or like about you, your class or your classroom?

16. Anthropomorphize objects and ask what they do. (What do books eat?) Try to answer the questions in ways that take into consideration the real functions of the objects or make a play on words. (Books eat words.)

17. Recall yourself at the age of five and ask questions that you might have asked an adult. (Why is the sky blue?)

18. Describe common items of today to someone from another planet or to someone from history. (An elevator is a big box that carries people up and down in a building.)

19. List common items of today. Tell what an archaeologist 1000 years from now thinks they do.

20. Give sentences telling how your life would be without the existence of something taken for granted (television, radio, cars, telelphones). (There is no television. I read... I ...?).

21. List things that didn't exist 200 (or 2000) years ago. Pick one and imagine how a famous character in history is using it. Use a "You Are There" format (We can see Cleopatra. She is watching television. She...), or use an interview format and write a dialog.

22. Juxtapose two famous characters from different times and places--or a fictional character and a real person. Write a dialog.

23. List words from two completely unrelated categories in two columns. Use words from each column in the same sentence.

24. Relocate groups of people, geographical features, or mineral resources, each of which is written on a slip of paper and put in separate piles according to category. Draw one paper from each pile and then write a paragraph about the people in their new situation.

25. Relocate events in time and place using the same procedure.

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ED216537

FOREIGN LANGUAGE PROJECTS FOR THE GIFTED STUDENT

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The first question in dealing with gifted students is "Who are the gifted?" Each school system, and virtually every teacher, has a different concept of the characteristics of this group. Long, elaborate identification procedures have been developed based on IQ, achievement tests, character traits and recommendations from a wide variety of input sources . We will settle for a more empirical definition, however. Gifted students are those who, when given the opportunity, consistently do outstanding work and, according to the Marland (1) definition of the U. S. Department of Education, are those students whose needs are not being met by the regular classroom program (2).

We all know who these students are, and we have all had them in our classes. Unfortunately, recognizing them as gifted is only the first step. The next problem is, "What do I do with them?" Far too often the answer is simply to give them busy work or independent study. If the class is doing two exercises, the gifted can do four exercises! While this may be effective for a few students, it is obviously self defeating in the long run. Even among the gifted, there are more children who hide than who seek. If independent study consists of, "Why don't you go to the library and see what you can find," independent study may also be ineffective for many.

Legitimate extra assignments, however, may put an added burden on a teacher. We know that every teacher wants to reach every student and provide for his or her needs, but this is difficult if the teacher has a separate preparation for every period, teaches in two different languages, and covers classes in three buildings. The teacher needs to provide valid projects for gifted students that do not add significantly to the teacher's work load. One way to accomplish this is to plan lessons on an individual basis for the gifted student which can then be expanded for an entire class. Such a procedure eliminates any appreciable increase in the teacher's responsibilities.

Once the gifted students have been identified, and the teacher has decided to develop activities for these students that can also be used with the rest of the class, another factor to be considered is the philosophical question of remediation versus development. Should special projects attack a student's weaknesses to provide remediation (or at least assistance), or should they be an outgrowth of a student's positive interests? In a "step-up" effect, as the project is applied to more students or to the class as a whole, the question of remediation versus development must be considered again.

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Three areas that will be considered for independent work with gifted students are 1) culture 2) grammar and syntax and 3) the four basic language skills of listening, speaking, reading and writing.

Measures and money

In the area of culture, numbers are basic in any language program. Number projects for the gifted are readily available at the elementary, middle, or high school levels. Since most countries where the language is spoken use metric form, students can make posters with basic metric measures in the target language and equivalent measures in English. A math or science book or an encyclopedia plus a bilingual dictionary are the resources needed by a gifted student to do this project.

Since students are especially fond of playing games, gifted students can design games using numbers in the target language. Obviously other students can play the game to expand the project into a general classroom activity.

A particularly effective activity for a student who is already an active coin collector is to investigate the monetary system of the target language country or countries and also to examine the exchange rates. Using this research the student can display a collection, develop a written or oral report, or prepare charts to summarize the information found. Class discussion based on this information can use rates of exchange and monetary forms in the target language in a simple question and answer session:

> How much is an American dollar worth in West Germany?
> This book costs $15.00 in the United States. How much does it cost in Paris?
> My airplane ticket costs $555.00 in Columbus. How much does it cost in Spain?

Excellent class conversation can develop from an activity prepared as a part of the gifted program.

Another aspect of culture that lends itself to exploration by the gifted student is music. Records or tapes of music typical of target language countries are usually available.

Listening is an appropriate musical activity. Students may listen to a song in the target language while following a script. A student may learn a song and then, after preparing dittoed copies of the words for the class, teach it to the rest of the class. A student who can play an instrument can learn to play the song and provide accompaniment while the class sings.

Writing music and poetry

Students can investigate the music or musicians of target language countries and can prepare oral or written reports or display posters to inform the class about what has been discovered. A student gifted in musical composition might even compose music in the style of a given composer or country. After doing research on folk instruments, a student might build and display a folk instrument, write a short report about its origin or, perhaps, use the instrument to accompany class singing.

Activities from innumerable cultural areas may increase student appreciation for the people who speak a language, but do little to help with the development of that language itself. If grammar and syntax are a particular concern, activities must allow the student to work in the language. One grammar concept, for example, is noun-adjective agreement. Armed with dictionaries to provide expanded knowledge of adjectives, students can write descriptions of their favorite (or least favorite) people--with or without names. Basic structure for such activities is provided by the class lesson, and gifted students can expand them meaningfully and personally.

Students with a poetic bent might write cinquains (3). This form of poetry makes use of nouns and adjectives and lends itself very well to concentation on agreement. Many students will already know the formula for cinquains:

1 State a subject in one word (usually a noun)
2 Two words, one descriptive (often a noun plus an adjective or two adjectives)
3 Three words expressing an action
4 Four words expressing an emotion
5 One word to summarize

The "words expressing an action" may give some beginning students trouble. Some verbs, however, will already be known, and there is always a dictionary close at hand to provide more. The entire class may do this activity but gifted students may prepare examples earlier.

If the teacher wishes to limit the scope of adjectives used, a stock of pictures can be presented to use for descriptions. Students may select or be assigned a picture around which a description may be developed. Two or more students can read each other's descriptions, and check for errors on each other's papers. Having a group also makes speaking activities more feasible. Students may read descriptions to each other, or try describing pictures without first writing what they wish to say. A teacher-generated format might be necessary to get them started. This structure, duplicated, serves again to develop a full class activity.

Developing the four skills

The content of the activities in the third area comes from the first two, but the focus moves to the language skill needed to develop them: listening, speaking, reading and writing. The skill concentration area can be identified by the teacher or by the student.

One listening activity has already been suggested. Others may be developed from records and tapes in the target language. One excellent source of supplemental listening at all levels which is already "graded" is tapes that accompany textbooks no longer in use (4). Texts, manuals and files of activities, may still be available in the school. It would take very little effort on the teacher's part to draw gifted students' activities from this source.

Another good activity involves listening to records or tapes of fairy tales or folk tales in the target language. If the child already knows the story in the native language, he or she can concentrate more on listening to how the words sound in the second language. Generally such materials are accompanied by books containing the text. The child can combine reading with listening if the teacher feels this is appropriate. Filmstrips may also provide a visual stimulus for listening that can be very helpful and enjoyable for the student.

Listening to news and music

Popular songs in the target language are a good listening activity for all levels. It is helpful if the teacher can obtain a written copy of the words. Preparing a script for the student with key words omitted in each line will make the activity more meaningful. Students fill in the missing words as they hear them (5). This work can be quickly and easily checked by the teacher, or a full script can be provided so that the students may check their own work.

High school students are often interested in news broadcasts in the target language. Programs can be recorded from short wave radio, or even from regular AM radio, particularly late in the evening (6). The advantage of such news programs is that many of the topics will be familiar to the students. This gives them an incentive to listen plus a "handle" on the content. Short wave broadcasts include much more than news programs and can become a primary source of audio material for the teacher.

Interviews, Discovery and Role-playing

Speaking practice is more difficult to implement on an individual basis. Students can be given activities that require communication in the target language. Interviews, discovery activities, and role playing are all possibilities. An

interview can be faciltated by giving students prepared guide questions in the target language. Students ask each other the questions and then report on the results to the teacher or to the class (7).

Discovery activities require that students write some information about a theme and then try to "discover" what each other has written (5). Using the theme of agreement of adjectives discussed earlier, students choose items from a list of adjectives to describe someone or something. Then students ask each other questions in the target language to find out what adjectives have been chosen. For example, students must complete a sentence about their favorite actor using three adjectives from a list of fifteen:
(Name) _____ is _____, _____ and _____.
The students ask each other questions: Is he handsome? Tall? Thin? At the discretion of the teacher, they may respond with yes or no, or with a complete sentence. This situation is controlled, but students can enjoy quite a bit of freedom while getting a lot of speaking practice.

Role playing may be as narrow or as wide-open as the teacher desires (8). A device for narrowing the activity establishes students as opponents. One student, for example, can be a parent and the other a teenager. The teenager wants a new item of clothing, and the parent says to make do with what he or she already has. Students are given ten minutes to think of arguments (using adjectives, for example) to support their case and to write them down. When time is up, the students "discuss" the topic, each trying to make a better argument than the other one:

Teenager: Mother, I need a new jacket.
Mother: Why? The old jacket is fine.
Teenager: No. It's old and ugly.
Mother: That's not true. The color is good. It's pretty.
Teenager: But it's too small! Etc.

Students are asked to report the results of the discussion to the teacher. They may be required to turn in their lists of arguments so that the teacher may see what sort of language they were using.

Reading is probably the easiest of the skills to implement on an individual basis, but the activities must be structured. Teachers can make use of those materials they always mean to use in class but never get to--foreign language magazines, newspapers, books, old textbooks, comic books, etc. A guide sheet designed to give the student purpose and direction in reading may also be a means of reporting what has been read. If a textbook is used for the reading assignment, students may answer questions from the book. Care must be taken with this type of assignment, however, not to use "four exercises rather

than two." If a magazine article is read, students may be asked simply to summarize the article in English. At more advanced levels, the summary may be in the target language.

Writing letters and narratives

The fourth skil, writing, has already figured in a number of the activities. Writing projects can vary from being extremely controlled to completely free. Even gifted students at the beginning level need controlled, guided writing in order to provide structure. Some early writing activities for elementary through high school include:

1 Changing a dialog into a narrative
2 Changing a narrative into a dialog
3 Supplying students with a conversation in which one character's lines have been omitted and asking the students to write the missing lines
4 Completing open-ended sentences
5 Guided composition--by writing answers to questions in complete sentences students create a "composition."
6 Recording oral interviews

An intermediate student may write:

1 A letter to a real or imaginary student in a target-language country
2 An invitation to a party, ballgame, dance, etc.
3 An advertisement
4 A brief report on a cultural topic
5 A description of how to play a game
6 A new ending to a story (9).

An advanced student can write reports and compositions on a given topic in the target language. One who has creative talent may write poetry, stories or essays in the target langauge. The only limit for such a student is imagination--his, hers, or yours!

This report has taken a "things to do on Monday morning" approach. In all likelihood, these ideas are already being used in many language programs. Additionally, however, these ideas may be implemented to provide differentiated work for gifted students (10). The gifted are a major resource to society, to the school and to the individual class; they should not be overlooked. Recognizing and challenging them can also help the students themselves--and the teacher!

1 Marland, Sidney. Education of the Gifted and Talented. Report to the Senate Commission on Education. Washington, D. C. 1972.

2 For information concerning characteristics of gifted foreign language students, see: Nancy N. Carlson. "An Exploratory Study of Characteristics of Gifted and Talented Foreign Language Learners." Foreign Language Annals 14, 5 (Dec. 1981): 385-391.

3 Allen, Edward D. and Rebecca M. Valette, Classroom Techniques: Foreign Languages and English as a Second Language. New York: Harcourt, Brace, Jovanovich, 1977: 321-322.

4 Ibid. 201.

5 Snyder, Barbara. Personal communication, 1981.

6 Harewood, Glenn, Carol L. McKay and Thomas Parry. "Multi-Skill Communication Activities in the Spanish Classroom." OMLTA Conference, 1981.

7 Three versions of the interview technique are: (1) Allen and Valette, op cit.: 242-243. (2) Bonin, Therese M. and Diane W. Birckbichler. "Real Communication through Interview and Conversation Cards." Modern Language Journal 49 (1975): 22-25. (3) Wilson, Virginia and Beverly Wattenmaker. Real Communication in Spanish. Saratoga Springs, NY: National Humanistic Education Center, 1973.

8 Like the interview, role playing has many versions. For ideas on topics and reasons for communicating, see: Guntermann, Gail. "Purposeful Communicative Practice: Developing Functional Proficiency in a Foreign Language." Foreign Language Annals 12 (May 1979): 219-215.

9 Birckbichler, Diane W. Personal communication, 1981.

10 For additional foreign-language activities that may be adapted to use with the gifted, see: (1) Birckbichler, Diane W. "Communication and Beyond," 53-94 in June K. Phillips, ed., The Language Connection: From the Classroom to the World. ACTFL Foreign Language Education Series. Skokie, IL: National Textbook Company, 1977. (2) Hendrickson, James. "Listening and Speaking Activities for Foreign Language Learners." Canadian Modern Language Review 36 (May 1980): 735-748. (3) Mollica, Anthony S. "Print and Non-print Materials: Adapting for Classroom Use," 157-198 in June K. Phillips, ed., Building on Experience--Building for Success. ACTFL Foreign Language Education Series. Skokie IL: National Textbook Company, 1979. (4) Rivers, Wilga M., et al. A Practical Guide to the Teaching of Spanish. New York: Oxford University Press, 1976. (There are also "Practical Guides" for French and German.) For gifted activities adaptable for foreign language students see: (1) Isaacs, Ann F. "One Hundred Ways to Tickle Your Fancy With Language and Linguistics" Gifted Child Quarterly 17, 2 (Summer 1973): 144-149. (2) Walker, Joseph J. "The 'All-Time Greatest' Medal." G/C/T 12 (Mar-Apr 1980): 14-16. Many publishers also have adaptable materials of a programmatic nature. Some are: (1) D.O.K., 71 Radcliffe Rd., Buffalo, NY 14214. (2) Good Apple, Inc., Box 299, Carthage, IL 62721.

ED216538

A READING LESSON
As The Reading Specialist Would Have Us Do It

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One of the new thrusts in Secondary Education is teaching reading in the content areas, i.e., in the science, history and foreign language class as well as in the English class. The reading specialist does not expect us "content" people to rescue the disabled reader. Rather, he urges us to help the normal reader improve such reading skills as vocabulary and comprehension.

We shall illustrate two procedures which reading specialists have developed in order to imprve comprehension, the Directed Reading Lesson and a Three-Level Guide. By using them, we allow the student to express his or her own thoughts in making a personal response to a reading selection.

A Directed Reading Lesson

Most secondary teachers, regardless of their field, typically assign a chapter to be read at home and then discuss it the next day in class. Reading specialists suggest that we expand this to include seven steps, of which reading and discussion are just two. The outline for a Directed Reading Lesson prsented here is an adaptation of one developed by Dr. Stephen J. Thompson, a reading specialist at The University of Akron.

In order to illustrate it, we shall apply each step to an adaptation of a short story by Ana Maria Matute, "El niño al que se le murió el amigo," published in a second-year text, Español: a sentirlo (1). In this one-page story, the author describes the actions of a boy during the first 24 hours after he learns that his playmate has died. (See p. 31 for English translation and exercises.)

Step 1.

Determine the concept(s) which the student is to learn from the reading. Concepts are major ideas, so there may only be one, at most, two or three. In this case, the major concept is, "Uno puede volverse adulto râpidamente como resultado de una experiencia significativa." (One can become an adult quickly as a result of a significant experience.)

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*This paper originally appeared in Albricias (the newsletter for sponsors of the Sociedad Honoraria Hispanica) in December, 1977.

Step 2.

Establish the background. What do the students already know about this topic? The following questions are meant to be used in small groups, though if your class is no larger than 16, you might form one large circle.

a. ¿Quiénes son las personas en su familia o entre sus amigos que han muerto? (Who are people in your family or among your friends who have died?)

b. ¿Cuáles eran sus pensamientos y acciones durante las primeras 24 horas después de esta muerte? (What were your thoughts and actions during the first 24 hours after this death?) You may have to handle the responses to this question in English.

c. Ponga Ud. en orden de frecuencia las personas con las cuales Ud. habla de sus problemas: los padres, un maestro o una maestra, un amigo o una amiga. (List in order of frecuency the people with whom you talk about your problems: parents, a teacher, a friend.)

Step 3.

Teach selected vocabulary. Pick the key words necessary to understand the concept(s). In this case, I have chosen these words: morirse(ue); toda la noche; el quicio de la puerta; el polvo; se fue en busca de; los juguetes; la valla, la cerca; tirar; el pozo; crecer; (ropa) le viene corta. Teach the vocabulary as interestingly as possible.

Step 4.

Identify the reading purpose. We can develop the habit of purposeful reading by posing some questions for the student. As David L. Shepherd says in Comprehensive High School Reading Methods, "The student needs to know what to look for as he reads. Purposes stimulate both his curiosity and thinking. They serve as motivators" (2).

A Three-Level Guide

One format for such questions has been developed by Thompson and is called "A Three-Level Guide," so called because it is designed to improve comprehension skills at three different levels:

Level I	literal
Level II	interpretive
Level III	associational or applied

To prepare a Three-Level Guide for "El niño al que se le murió el amigo," I first prepared the Level III questions and worked backwards. I read the selection to determine the major concpets which I felt that students should gain from it. (These concepts may not be specifically stated in the work but

may be the result of thinking about the facts or statements which are presented.) I wrote these concepts as complete sentences. They became Level III, the associational level.

Then I wrote down in my own words as simply and concisely as possible, some ideas and minor concepts from the story. These constituted Level II, the interpretive level. At this level, one tries to help the students see the relationship between at least two major thoughts in the selection. I find Level II the hardest to write.

Next, I re-read the selection and extracted those specific statements which are necessary for an understanding of the concepts which I had written for Level II. These sentences formed Level I. I added to the statemnts from Levels I and II one or two distractors, almost-right statements designed to make the students think.

Finally, I looked again at the concepts which I had written down. I asked myself what generalization or principles could be drawn from them when the relationships established by the author are combined with other ideas. (These other ideas need not necessarily be expressed in the selection itself.) I added these generalizations to Level III, the applied level.

All that remained was to add the directions. What the student is asked to do with the statements in the three levels is initially very simple. Often he is merely asked to indicate which of the statements agrees with the story. A Three-Level Guide is meant to be helpful, not burdensome.

Here then is a Three-Level Guide for "El niño al que se le murió el amigo." (At the end of the paper, there is a translation of the story and the Three-Level Guide.

Nivel I

Ponga Ud. una X delante de las frases que estan de acuerdo con el cuento.

____ 1. La madre del chico le dijo que su amigo estaba muerto.
____ 2. El chico pasó todo el día sentado en la puerta.
____ 3. El chico cenó.
____ 4. A la mañana siguiente la ropa y los zapatos del chico estaban mojados (wet).
____ 5. El chico puso los juguetes en el pozo.

Nivel II

Ponga Ud. una X delante de las frases que estan de acuerdo con el cuento.

____ 1. Al principio el chico creía que su amigo volvería para jugar con él.
____ 2. El chico estaba triste por la muerte de su amigo.

____ 3. El chico ya no quería jugar con los juguetes porque estaban viejos y rotos.
____ 4. La madre se dio cuenta de que su hijo había crecido no solamente físicamente sino también psicológicamente.
____ 5. La madre le compró al hijo ropa negra de luto (mourning).

Ponga Ud. un círculo alrededor de la mejor respuesta.
1. La autora no habla del funeral porque...
   a. ella no es religiosa.
   b. las costumbres funerales españolas son como las americanas.
   c. no es necesario para la idea principal del cuento.

Nivel III

Ponga Ud. una X delante de las ideas que, en su opinión, son verdad. Oralmente explique por que lo cree Ud.
____ 1. En la vida hay algunos problemas que uno tiene que resolver sólo, sin la ayuda de nadie.
____ 2. Uno puede volverse adulto rápidamente como resultado de una experiencia significativa.
____ 3. Algunos jóvenes no tienen quien les escuchara.
____ 4. Después de una tragedia, la vida continúa.

Those of you who are familiar with this story might have selected a different concept to stress in Step 1 of the Directed Reading Activity, and you might also have included different items in your Three-Level Reading Guide. This is fine. I responded to the story from "where I am." You will respond to it from "where you are." If the above steps are followed, the students will hopefully be able to get into the story and react to it from "where they are."

Step 5.
Allow time for reading. Usually each student reads silently.

Step 6.
Discuss the selection. The first purpose of a Three-Level Reading Guide is to direct the individual student's reading of the story. Its second purpose is to provide some opportunities for communicative practice as he or she explains the responses. As an alternative to a teacher-directed large-group discussion, students can justify responses with a partner or in a small group.

Step 7.
Help students reinforce and extend the concepts. The emphasis here is on having the students doing something.

Whether you want to include this step at all or whether you have the student do the activity in English or in Spanish depends upon several factors including the level of the class,

the ability of the student, and the importance which you give to activities in the affective domain. For our story, the student might select one of the following kinds of activiites:

1. Share an experience which helped you grow up.
2. Interview your parents or some other older person and ask them to recall an experience in their lives which helped them grow up. Report your findings.
3. With a partner or in a small group make a list of indicators in our culture that someone is growing up, e.g., first date, driver's license. Make a collage based on your list and share it with the class.
4. With a partner or in a small group suggest three other ways the mother might have behaved toward the child at the beginning of the story.

Conclusion

The seven-step Directed Reading Lesson and the Three-Level Reading Guide should help us better develop the skill of comprehension. They do not require any special training on our part in order to adapt them to a foreign-language reading lesson. The examples presented here are not meant to be thoughtlessly copied but to be thoughtfully adapted by you for your students. We have tried to keep the Spanish simple for second-year students. Nevertheless, at this level, students might have to do some of the steps in English, e.g., the discussion based on their responses to Level III of the Three-Level Guide.

Preparing these materials requieres a considerable investment of teacher time, and because more time is spent on preparation, discussion, and follow-up activities, fewer selections can be read. However, once the materials have been prepared, they can be used again and again. Hopefully you will also find that while your students may be covering less material, they are doing it more skillfully and enjoying it more.

1 Woodford, Protase E., Randall G. Marshall and Conrad J. Schmitt. Learning Spanish the Modern Way, Third Edition. New York: McGraw Hill (1972): 232-233.

2 Shepherd, David L. Comprehensive High School Reading Methods. Columbus: Charles E. Merrill Publishing Company (1973): 135.

"The Child Whose Friend Died*"
Ana Maria Matute

(As simplified in Español: a descubrirlo, pp. 232-233)

One morning the child got up and went to look for his friend on the other side of the wall. But the friend was not there; and when he returned, his mother said to him,

"The friend has died. Child, don't think about him any more and look for others with whom to play."

The child sat in the doorway with his face in his hands and his elbows on his knees.

"He'll come back," he thought, "because it cannot be that the marbles, the toy truck, the pistol, and that broken watch are there and the friend will not come to get them."

Night came with a big star, and the child did not want to go inside to eat supper.

"Come in, child; it's getting cold," said his mother.

But instead of going inside, the boy got up from the doorway and went to look for his friend, with the marbles, the toy truck, the pistol, and the broken watch. When he reached the fence, his friend's voice did not call to him, nor did he hear him in the tree nor in the well. He spent the entire night looking for him. And it was a long almost white night which filled his suit and shoes with dust. When the sun arrived, the boy, who was sleepy and thirsty, stretched his arms and thought:

"How foolish and small those toys are! And that broken watch isn't good for anything."

He tossed it into the well and returned to his house, very hungry. The mother opened the door and said:

"How this child has grown! My goodness, how he's grown!"

And she bought him a man's suit because the one that he was wearing was very short on him.

A Three-Level Guide for "The Child Whose Friend Died"

Level I

Put an X in front of the statements which agree with the story.

____ 1. The boy's mother told him that his friend was dead.
____ 2. The boy spent all day seated in the doorway.
____ 3. The boy ate supper.
____ 4. The next morning the boy's clothes and shoes were wet.
____ 5. The boy put the toys down the well.

Level II

Put an X in front of the statements which agree with the story.

____ 1. At first the boy thought that his friend would come back to play with him.
____ 2. The boy was sad because of his friend's death.
____ 3. The boy no longer wanted to play with the toys because they were old and broken.
____ 4. The mother realized that her son had grown not only physically but also psychologically.
____ 5. The mother bought her son black mourning clothes.

Put a circle around the best answer.

1. The author does not talk about the funeral because...
   a. she is not religious
   b. Spanish funeral customs are like American ones
   c. it is not necessary for the purpose of the story.

Level III

Put an X in front of the ideas which, in your opinion, are true. Orally explain your choices.

____ 1. In life there are some problems which one has to resolve alone without help from anyone.
____ 2. One can grow up quickly as a result of a significant experience.
____ 3. Some young people have no one who will listen to them.
____ 4. After a tragedy, life goes on.

ED216539

COMMUNICATION ACTIVITIES IN TODAY'S LATIN CLASSROOM

OR, THE ROMANS SPOKE LATIN, SO WHY CAN'T WE?

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Latin is not a dead language! Rather, Latin is fossilized, preserved for all to see and admire, and in my classroom Latin is the medium preserved for special communication. I drill all the standard grammar--the declensions, conjugations, idioms, subjunctives, clauses, and the like. I introduce my students to Martial, Catullus, Caesar, Ovid, Cicero, and Vergil. I definitely teach Latin. In fact, I even teach Latin in Latin! Spanish is taught in Spanish, French is taught in French, so why can't Latin be taught in Latin?

Latin is a language, but either dead or fossilized it is still a language, and a language is a tool for communication. To me the most difficult method of introducing Latin is the "Vacuum" method whereby the teacher uses English to present the Latin grammar, to drill and to evaluate, and then bravely plunges forward to the next gruesome point. Having taught this way for several years myself, I was discouraged at the level of retention my students displayed. They did extremely well on immediate evalutions, but in the long run the impact of the grammar seemed to fall on deaf ears or, at best, passive students. The active-passive method was not producing the desired results. Pouring out my grief to a colleague whose true love is Spanish, I was advised to try the "modern" language approach. Once I tried this exciting method, my students became actively involved in the learning process, developed a limited command of Latin as a spoken language, displayed great pride in being able to share themselves in the second language and--my classes have grown larger each year. My students are enthusiastic about being able to communicate in an ancient language, and I now teach seven Latin classes each day!

A "modern" language approach

What is this "modern" language approach? I still teach the declensions, subjunctives, idioms, Martial, Vergil, and all the content that I taught before, but now, each day in every class at every level, I spend some time communicating with my students in Latin. In the lower levels I use a three-minute egg timer to pace my conversation. (The Romans didn't have digital watches so why should I sound like a Roman but clock myself with a twentieth century invention?) Each day the conversation varies and is always current. It might be about the story which we translated yesterday in class, or a comment about the weather, a school function, or a news event. The content is not of major concern--the comprehension is. Some days I may tell a family anecdote or a fable and some days maybe a childhood memory. My conversation is slow and simple, interspersed with questions for audience participation or input.

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Sometimes I start a story and stop at strategic places to allow the students to fill in words. This tests comprehension and also allowsthe students to have a say in the twist of the story, the develop-ment of the plot and the characterization of the story's individ-uals. At the end of three minutes I return to English and ask the students to summarize what was discussed in the opening session. This is also the time when I drill or review the specific vocabu-lary or grammar constructions used during the conversation period. This method seems to be satisfactory and allows us to constantly strengthen grammar skills in a highly motivated, fairly painless way that is truly the best of both worlds.

Conversational Latin

In my intermediate levels this activity is increased by two dimensions. All directions on tests and papers as well as grades and comments are done in Latin (grades on papers are in Roman numerals!), and on Fridays I speak Latin for the entire period of class time. The initial shock is brief and soon my students begin to appreciate endings, cases, and tenses since these conventions are necessary for any degree of comprehension. This conversational approach allows me to actively review the week's vocabulary, grammar and history in a more enjoyable way. By using a conversational approach I have also convinced my students of the carryover of Latin vocabulary to their own English. Now as they struggle for the meaning of a Latin word in the conversation, the English derivatives have more meaning than they ever did on any vocabulary sheet.

For my advanced classes of Latin IV and V, two additional dimensions are added to make Latin a means for communication. Each Monday my advanced students receive a sheet of 50 new vocabulary words. Each day's conversation will somehow contain 10 of these vocabualry words. On Friday, I continue to conduct the class entirely in Latin, and, in addition, the students devote part of the class (approximately 10 to 15 minutes) to writing in their journals. The entries are to be personal in nature; the students may write almost anything as long as they write correct Latin. They write about themselves or their week using the vocabulary sheet and the week's grammar as starting points. I stress the Latin and the correctness--but I also stress the idea of expression. I write comments in Latin in the journals and I correct the grammatical mistakes but I do not assess a point value to this activity, noting only that it is done or not done. This particular activity builds grammar and expression and, more importantly, builds a very special relationship between teacher and student. I am always amazed at the level of sensitivity which my students can add to an assignment in which they express themselves in a second language and use rather sophisticated grammar points. They truly have a command of the language and can express strong and vital feelings in a "dead" medium.

After we have finished a particular artist such as Martial, Catullus or Vergil, my students are required in their Friday composition to copy the particular artist's style of writing. It is

one thing to read Vergil and a second thing to translate him and discuss his style, but to compose three lines of dactylic hexameter in Golden Latin is truly to appreciate his level of genius and artistic ability!

The second communicative activity reserved for my upper-level classes is one with several ulterior motives: to have my students mimic a part of the ancient Roman society, to communicate freely in Latin, to initiate conversations, to expand vocabulary in a creative way, to enjoy the class activity, to look forward to class, and to make money! Now that's a complex bill to fill!

The auction

The solution to all these--an auction. The auction is held either the week prior to Christmas break or the week prior to spring break or both. The auction is held at a time when student energies tend to be less focused on academics. The auction allows me to channel the "hyper" students into some pseudo-academic activity and allows the students to show some spunk (within bounds!!). Since the advent of the auction, both teacher and students have truly enjoyed those once-wasted days just prior to a vacation. The procedure is simple. Each student brings an item to class on a specific day. The item is donated to the Latin Club and then sold. The money raised in the auction supports the Latin banquet at the end of the school year.

When the student brings in the item, he or she describes the object in Latin using some of the grammar just studied. The class comments on the item, its size, flavor, color, etc. The conversation always has a grammatical requirement such as one superlative, a passive verb, and a cum clause. The class comments in Latin about the item being sold. "Estne recens?" is the most frequent comment from the audience when there are baked goods to be auctioned!

Then the bidding begins. Each student in the audience has a 3 by 5 index card with a Roman numeral on one side and the student's name on the other. This is a bidding card which is held up in the air when a student wishes to enter a bid. Bidding is done entirely in Latin with the monetary increments being cupra, denarii, and sesterces. Since the bidding can and does occasionally become fierce (bidding on an older brother's used copy of the Aeneid--complete with notes, or a whole strawberry cheesecake!), I have always set a limit on bids even before the items are described. A bid of approximately five dollars is the top bid allowed for anything. Bidding may not go beyond that for any reason, and if the opening bid is five dollars, the item is sold to that bidder. At the final bid, the auctioneer pounds his or her gavel and says semel, bis, tertius, ...vendetur. The item is then given to the bidder who pays immediately and that person may, if the purchase is edible, consume the goods nunc.

The money from the auction has long since replaced our candy and cheese sales which only served to cause Mother and Father passively to support our club function. The auction activity allows students to choose whatever level of involvement or participation they wish. Some would rather bake and bring items while others would much rather merely buy the goodies. A student may choose to spend money or may choose just to watch, although the latter rarely happens in my classes.

The spirit of the auction has been such that, on those days before vacation, students are seldom absent! Student interest and student involvement, communications skills, listening comprehension and a practical application of how the Romans bid, as well as a money-making project--what a combination of activities!

Personalized activities

The atmosphere of actively communicating in Latin has carried over from our daily monologue and the semi-annual auction to more personalized areas. The special attitude within my classes allows me to use many values-clarification activities with my students. Some of the activities have been developed to combat the pre-vacation jitters, and other activities have sprung from Latin itself. Around Thanksgiving time, for example, I have students compare the two harvest celebrations and the American menu compared to the menu of a Roman cena, and then I ask students to list in order of importance the ten items for which the student is most thankful. When we do this exercise I always begin by listing my ten items and I explain why I have selected them. I give my students an example and the reasoning behind such decisions, and I set the tone that I want for the exercise. I stress that this is not a graded activity but rather an exercise in communication. Again, they may say practically anything as long as they say it correctly.

At Christmastime the concept of gift giving and the celebration of Saturnalia are discussed along with O. Henry's Gift of the Magi. We all share what has been one of our most memorable Christmas gifts and some of those things that we have always wanted but never received (remember the pony?). The communication exercise is to list four gifts that they would like to give. For this activity I suspend all limitations and grant the class all the money, power and knowledge they might need to give that perfect gift. Reading the lists generates an exciting and involved class discussion of values and happiness. Then I allow the students to receive three items (one less than they can give, since it is better to give than receive). This is also an interesting revelation of values and feelings.

On the first day after Christmas vacation, we talk about the god Janus and what January and New Year's resolutions mean in our society. The class compiles a list of resolutions, in Latin, of course. Then it is my turn to drill the future tense, and, to have more fun, I read the fortunes of the students by preparing ahead a small box with index cards, each containing a short statement in Latin. I talk about the variety of ways that the Romans foretold

the future by cutting open animals or birds. Since there are no spare birds in the class, I offer to open the box and ask each student to draw his or her fortune and read it to the class. These are all amusing and each year my class asks if they can slip in some extra cards for fortunes. It is a great feeling when the students want to compose Latin to communicate with each other!

For every holiday or for the birthday of famous Americans, we have a bulletin board and some type of oral activity centering on the topic and comparing the ancient world with the modern version. It is amazing to me that, rather than taking class time, these communication activities have actually allowed me to cover more traditional material at a faster pace. My students are actively involved both in the traditional and in the communication activities. Needless to say, this creates a very special atmosphere in the room. The feeling of sharing, the special feeling of growing and exploring and communicating in a special language, affects both my students and me. That trite old saying that says, "I don't teach Latin; I teach students," is true in my classroom. Grammar was meant to be a stepping stone to an understanding of the full impact of language, not a punishment for students. Now in my classes, with emphasis on grammar as a method of understanding the ancient Romans and exploring the modern Americans, my students can honestly say, Forsan et haec olim meminessi juvabit.

ED216540

MY RUSSIAN PROGRAM IS ALIVE AND GROWING*

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High school Russian had a premature birth, no childhood, and still can't figure out whether it is wanted or not. In the few years it has been around, it has attracted attention, but has not attracted large numbers of students. The mystique of the Russian people is certainly reflected in their language, and Western minds don't know what to do with it. Some are enamored with it, but most are frightened by it. All are awed by it.

The teaching of Russian in American high schools today is a very individualistic personal thing. The selection and study of Russian at this level is a very personal decision on the part of the student who looks at the teacher and the program as critically as at the language itself. This makes public relations a very important part of teaching Russian, along with many other factors which will be touched on in this paper.

Without belaboring the history of Russian in secondary schools, it is probably safe to say that from a high of perhaps 700-800 high schools teaching Russian 8-10 years ago, today we have between 400-500 schools with active programs. Each of these programs is different; hence remarks will be made only about my own program that may or may not apply to other high school situations. To show the great diversity in Russian high school programs, I would like to share an excerpt from a letter I received from a teacher during the course of the 1978 Olympiada of spoken Russian. As American National Coordinator of the Olympiada, I received many letters from high school teachers, explaining "why" or "why not" they could participate in the Olympiada. Each revealed a program very different from any other. This letter expressed a most unique situation.

> The Russian situation is difficult at best in Alaska. My class is typical: in one period of Russian (I also teacher 4 levels of German), I have 3 students who just began Russian after Christmas, 6 first year, 5 second year, 2 third year Russian students, one Latin I, one Latin II, one Esperanto and one German III who couldn't fit into the regular schedule--all in one class!"

My own program is at the opposite extreme from this, while most programs fit somewhere between.

*An earlier version of this paper was presented at the Bryn-Mawr Conference on the Teaching of Russian in July, 1978.

FL 012923

As District Foreign Language Coordinator I am directly involved with the teaching of French, German, Latin, Russian and Spanish by 17 teachers to about 1600 students. Also in this capacity I frequently evaluate other foreign language programs in other schools as is required by the North Central Association. As I sit in all these other foreign language classes I can see very definitely that certain languages in certain schools have achieved "tradition" status. This means that the students have the attitude that they are going to take a certain language and learn it well because a program has been developed in which they have confidence and which attracts a substantial number of students each year regardless of who teaches the course. This is what I have tried to do with our Russian program.

Many factors have been involved in this attempt to establish a Russian tradition at Princeton High School. I cannot begin to touch on all although all are of equal importance. There are, however, three basic questions: 1) Whom am I going to teach? 2) What am I going to teach them? 3) How am I going to teach it?

The first question, "Whom am I going to teach?" is not so simply answered because it involves a complexity of factors. An obvious answer is that I am going to teach every student who has signed up for Russian. But much more is involved. I must accept students just exactly as they are when they walk through the door and must immediately start teaching them Russian and improving their language skills while assuring that they enjoy doing it. This often involves before and after school help for many students. The decision on the part of the student to take Russian was probably not an easy one because many people think Russian is difficult and somehow linked with Communism. I must present a program, therefore, that provides motivation and that the student accepts with confidence. The thrills of learning the Russian language and the culture of the Russian people are emphasized in such a way as to far outweigh the hardships involved. If negative views are set in the beginning, they are almost never overcome. The student, with all his or her weaknesses, must be dealt with positively.

The second question, "What am I going to teach them?" is best answered from the viewpoint of establishing a Russian tradition. I believe that the students come in wanting to learn Russian. Although they have been told mostly negative things about Russian, they have enough courage to try it anyhow. In such a situation, confidence must be built, and the language must be presented as "learnable." To dive into a textbook at this point and start grinding out the vocabulary and grammar while teaching the alphabet is, in my opinion, unwise and illogical. In the beginning, therefore, I use learning packets that I have written myself, and the composite of these I call Russian Readiness.

Assuming that there are basic things a student who takes Russian wants to know or ought to know, I try to supply the necessary information. Basic to the program is the teaching of the Cyrillic alphabet thoroughly, and the Russian phonetic system adequately. While this is going on, I am also teaching introductions to the geography and history of Russia and the U.S.S.R.; an introduction to Russian and Soviet music, art, and literature; Soviet education; Soviet sports; and, most importantly, basic everyday conversation in Russian. Much of this is taught through slides, filmstrips, movies, and realia from the U.S.S.R. Regardless of what the student knows coming in, he or she soon becomes well informed about things Russian and things Soviet. At the same time, he or she learns to read and write Russian well, and to say in Russian what is needed to live in the classroom situation.

Russian Readiness is not a pressure packed program. The students set the pace and dwell on those areas which are most interesting to them. The vocabulary involved is about 300 words active vocabulary. The grammar covers the three genders of nouns in the nominative, accusative (except masculine animate) and locative cases singular, regular verbs of both conjugations present tense, and the nominative case of the numbers 1-1000, plus telling time, days of the week, months, etc. The time line for covering all this material is ordinarily about four months. Russian Readiness is complete when the student can read and write well, has a clear concept that the endings of words give a message and often change, and especially when the student has developed a genuine liking for the Russian language and the people who speak this language. In a word, Russian Readiness has prepared the student to study Russian seriously at this point and has convinced the student that he or she can do it.

From Russian Readiness, I move into Russian For Everybody, written by Professor Kostomarov, Pushkin Languge Institute, Moscow University. While this book is not the answer for high school teachers, it can be used effectively because of vocabulary control and grammar sequence. With a vocabulary of roughly 1000 well chosen words and a gradual sequence covering all the basic grammar in Russian, the teacher has a valuable tool. This text is alive and thorough and offers the teacher a basic two or three-year text for high school. In addition, it presents the opportunity to supplement with a multitude of materials of the teacher's own for improving specific skills in any area of listening, speaking, reading, writing or culture.

After completing Russian For Everybody, other materials used are: Graded Russian Readers I-IV by Bond and Bobrinsky, Russian In Exercises and Russian As We Speak It by Khavronina, The Little House in the Swamp from Claire Walker and the Russian Packet, Russian Area Reader from National Textbook

Company, selected materials from the Russian Packet, selected materiasls from Russian Abroad; and the Easy Readers series from the EMC Corporation.

The complete four-year program aims at active mastery of 2500-3000 words, and a passive vocabulary of 3500-4000 words. This seems to be the limit for the students who tke Russian in my school. About 75% of the students who begin Russian I in the ninth grade complete the four-year sequence through the twelfth grade. About 90% of those who begin Russian at grade 10 or above continue with it through grade 12.

The final question, "How am I going to teach it?" is no more important than the other two, but is by far the most difficult to answer. Today's students become bored easily, pay little attention to details, and look for excitement in everything. To try to devise a methodology and lesson plans which have meaning for everyone in the class is indeed challenging. The basic methodology I use can be described as "audio-lingual-visual-situational-cultural." This approach requires long hours of planning and the use of almost every electronic device that is available today. The methodology is tied very closely to the mateials selected. In developing this methodology to teach Russian, I first found it necessary to develop criteria for the selection of materials. Without the proper materials, the methodology would tend to be ineffective. Here are the criteria, then, that lend themselves to my methodology:

1. Vocabulary control--600-700 words a year active vocabulary, almost all from frequencylists. This is about four new words a day.
2. Systematic grammar presentation in small segments, completing basic grammar in three years.
3. Conversation and culture built into the course.
4. Situational reinforcement of vocabulary, grammar, conversation and culture.
5. Visuals for specific situations.
6. Full sets of tapes of graduated speed using pleasant native voices.
7. Optional supplementary materials.
8. All materials attractively illustrated with liberal use of colors.

After all that, sometimes there are still voids and deficiencies in the materials I use. When this occurs it is necessary to supplement from still other sources.

In the actual classroom situation, the student becomes the center of attention. The teacher prepares situations that place the student in a friendly but responsible atmosphere that encourages the student to perform in some area of using Russian. Within a 55-minute period the teacher ordinarily changes the pace or the type of activity about three times. This keeps the student alert and the mind stimulated. Whatever activity is

pursued, even a game or a filmstrip becomes important to the progress of the student in Russian. Within any class period, ideally the student practices the five skills of listening, speaking, reading, writing and culture within the "audio-lingual-visual-situational-cultural" methodology. This can go in many directions. For example, the students can first listen to a tape, express what they heard, look at a picture or a drawing the tape was describing, and then write some thoughts by looking at the picture. All this requires careful planning and coordination of materials.

I think it is important that the teacher not apologize for anything in Russian that is difficult, but take it all as a matter of fact. Having observed so many other foreign language classes, I have concluded that any language, if taught properly, becomes easy, and, if taught poorly, becomes very difficult. Russian teachers, in their fight for survival, have been forced to teach the language well. It is also important that the teacher not belabor the vast political differences between the U.S. and the U.S.S.R. Everyone is aware of them, and the Russian language is often mistakenly identified with the term Soviet Union.

These are the aspects that are absolutely vital for establishing a Russian tradition and for involving a sizeable number of students. Positive contributions and approaches must dominate our thinking in all areas of high school Russian if we are to put it in its rightful place in our curriculum.

ED216541

THE "NUTS AND BOLTS" OF TEST CONSTRUCTION*
The French Individualized Program at The Ohio State University

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During a 1981 National Endowment for the Humanities (NEH) workshop on testing in individualized instruction programs, partiipants focused on the theoretical aspects of measurement such as foreign language aptitude, attitude, and spoken-language proficiency testing. Participants, however, noted an additional need for practical suggestions in achievement testing. This paper, then, will focus on the "nuts and bolts" of achievement testing. It will address the following areas:

1 common problems in test construction,
2 successful test formats,
3 specific testing concerns in the French Individualized Program at the Ohio State University, and
4 references to help the test constructor.

The "nuts and bolts" suggestions are directed not only to test constructors in individualized programs but also to those in traditional classrooms; moreover, they apply to test makers at all levels of education, junior high and high school as well as college.

The teacher is well aware of the innumerable problems that exist in test construction. Most of these problems come under the heading of content validity and face validity. Among the many questions that will be considered in detail are:

1 Are we testing what we are teaching?
2 Are we really testing the particular skill we claim we are?
3 Is our test truly representative of the unit being tested?
4 Is the test streamlined?
5 Will our test's appearance demand that students take it seriously?

The first problem facing test makers is constructing tests that reflect what we have taught. If our goal is to develop oral language skills, for example, the test should not be a discrete-point grammar test. Yet oral skills are often neglected either in an attempt to test unit material thoroughly or because of the relative difficulty of constructing good listening and speaking parts. If students see that the oral skills are infrequently tested, they will ignore the rhetoric

FL 012924

*This paper is adapted from a presentation at the NEH workshop.

about communicative skills and concentrate only on those areas to be tested. As a result, students will develop skills other than the ones stated in our course objectives.

Truth in testing

After having confirmed content validity, "truth in testing" should be verified. As in "truth in advertising," the test constructor must verify that what is allegedly being tested is, in fact, being tested. This may seem obvious but this principle is often violated. Inadvertently, we construct, for example, a "Reading" part that actually tests another skill. Here is one example of this:

Reading/grammar
1. Il vaudrait mieux que nous _____ demain.
   a. travaillons c. travaillent
   b. travaillions d. travaillaient

It would seem that the test taker must be able to comprehend the sentence in order to choose the correct answer b. The student, however, may actually be reasoning that the cue "Il vaudrait mieux" indicates the use of the subjunctive. The student chooses b because it is the only subjunctive and because it is the subjunctive that corresponds to the subject pronoun "nous." The student may not know the meaning of "Il vaudrait mieux" but can still answer the item correctly because he or she can recognize the subjunctive. Here is another example in which a reading item actually tests writing:

Reading. Fill in the appropriate form of the future tense in French from the verb in parentheses.
Demain, deux de mes amis americains _____ (venir) chez moi et je _____ (etre) tres content de les voir. Nous _____ (prendre) le dejeuner a la maison et apres nous _____ (faire) une promenade...

There is no need in this example for the test taker to read the passage when he or she can correctly answer each item by referring to the subject pronoun and producing the correct form of the future tense. Because of this violation, the total reading sections will actually be worth less than the stated 25% while the writing sections will be unknowingly increased to 40%.

Economy in testing

Testing a representative sample of the unit's grammar and vocabulary in communicative test formats is a difficult job. Doing this under the pressure of time constraints in the traditional classroom setting complicates matters further. The test constructor's goal here is to incorporate present and past material without overemphasizing it and without making the test too long. "Economy in testing" is trimming waste as a precaution to prevent overtesting. In this age of budget cutting,

the test constructor, like the politician, must make the most of time and space. Requiring the student to produce the same verb form in three different test sections is inefficient. One way to avoid overtesting is to use a chart listing all the grammar points and vocabulary and to map their use in the four skill areas. Another way would be to list the exact forms being used in their particular test format. Any type of chart will allow the teacher to manipulate grammar and vocabulary to produce more efficient tests. For example:

dire	il a dit (translation)
	nous disons (listening passage)
	je n'ai rien dit (reading passage)
	Qu'est-ce que ça veut dire? (listening rejoinders)

The last consideration in test construction to be mentioned here is face validity. Face validity is "the degree to which the instrument looks like what it is intended to measure" (1). If a test is sloppily written on a ditto that is difficult to read, it may adversely influence the test taker's performance. The teacher needs to do everything possible to insure the student's maximum performance. Little considerations such as having the test typed neatly help to fulfill the requirements for face validity.

Having discussed some common problems of test construction, let us explore the specific concerns arising in test construction in the Individualized French Program (IFP)at The Ohio State University. Testing in this sort of program presents special problems to the test constructor. The primary curricular objective is to develop the student's ability to communicate meaningfully using all four skills: listening, reading, writing, and speaking. The testing objective, therefore, is to measure that ability. An all-out effort is made to create communicative test formats that evaluate the student's knowledge of present and past material. The four skills are tested separately with each skill worth 25% of the total. The most important advantage of this approach is that it enables the teacher to perceive the student's performance on a particular skill clearly and to diagnose any problems.

Ease in grading

There are many trade-offs in constructing tests in the IFP. Among these is the necessity of ease in grading the exam. To expand the current fifteen minute teacher/student conference to twenty minutes for 200 students, for example, would impose a severe burden on the instructors. Multiple-choice and true/false formats are understandably used more often than in tests in the traditional classroom. One exception is in listening and reading passages where student production is required to insure true comprehension.

One of the major advantages of test construction in the IFP is the test maker's freedom to concentrate on multiple communicative formats (reading and listening passages, cloze tests, rejoinders, etc.) that are very time-consuming in the traditional classroom. Instead of having to complete a test in 50 minutes, the individualized tests are longer and more thorough but remain efficient.

Achievement testing in the IFP consists of formative and summative measurement. The goal of the non-graded formative test is to provide information about a student's progress. If no major deficiencies are found, the student proceeds to take Form A of the modular achievement test. This summative test is meant to verify that the student has demonstrated mastery learning by attaining a score of 80% or better before continuing to the next module. If the student scores less than 80% he or she must pass a Form B test of equivalent content and difficulty to Form A. As a reward for the student who attains 93% or better, the normally required activities for the following module, such as group conversations, workbook and listening exercises, and the practice test, become optional. The student in this case is given more freedom in his or her approach to mastering the next unit.

The IFP employs approximately fourteen different test formats designed to measure the four skills. An examination of each format is in order.

To communicate efficiently in a second language the student must first be able to comprehend actual spoken language. The student's comprehension is measured by the use of four formats: multiple-choice rejoinders, personalized questions, dictations, and listening passages. Three formats are used to comprise 25% of the test. In spite of inherent artificiality, listening tests are as close as possible to real communication. All four formats, for example, are taped by native speakers.

Understanding natural-language exchanges

The goal of multiple-choice rejoinders is to evaluate the test taker's ability to understand short, natural-language exchanges. Although difficult to construct, they integrate present and past grammar and vocabulary. Listening rejoinders consist of realistic questions and responses between two people along with viable alternatives. It is important to test comprehension and not just recognition of subject pronouns or verb tenses. Here are two examples that test comprehension:

1. Est-ce que tu t'es souvenu de son anniversaire?
   a. Oui, il est trois heures, n'est-ce pas?
   b. Mon anniversaire est le treize juillet.
   *c. Ah, zut! Je l'ai oublie.

2. Avez-vous l'intention de voyager cet été?
   a. Oui, je viens de passer deux semaines en Europe.
   b. Non, je ne veux pas travailler cet été.
   *c. Oui, je vais passer un mois en Angleterre.

Listening to interesting and sometimes provocative personalized questions is an interview-type testing format in which the student answers in writing instead of orally. This creative communicative activity tests writing as well as listening in one of the few formats that does not test skills in isolation. It is graded by placing half the emphasis on content and comprehension while the other half emphasizes grammar. Here are some examples:

Personalized Questions. Answer the following questions in complete sentences as they apply to you.
1. Quel professeur vous fait travailler le plus? Comment?
2. Est-ce que vous préférez la ville ou la montagne? Pourquoi?
3. Quand avez-vous peur?

In addition to evaluating the student's ability to comprehend short, natural-language exchanges, the student needs practice and subsequent testing in longer listening passages. News reports, phone messages, anecdotes, and conversations between native speakers are examples of passages that have been used in the past. Natural language is of the utmost importance in the construction of passages: Care should be taken not to substitute reading passages for listening passages. Plenty of redundancy should be added since it is a natural part of language. Passages can be customized to the teacher's needs by inserting vocabulary and grammar of past and present chapters. Given at normal speed, passages used in the IFP range from 30 seconds to a minute and a half. This example (from French 103) is a news report derived from the chapter's ecological theme:

Directions: A TV news report about a demonstration will be read to you twice at normal speed. After each reading you will be given time to answer the questions on your exam.

MANIFESTATION ECOLOGIQUE A MARSEILLE

Douze manifestants ont été arrêtés par la police cet après-midi à Marseille au cours d'une manifestation entre deux organisations rivales. L'Organisation pour la Défense de la Nature (l'OPDN) était en train de protester contre la prolifération de l'énergie nucléaire en France quand une organisation rivale est arrivée pour contre-manifester. En tout 200 manifestants ont participé. Le directeur du groupe pro-nucléaire a dit que la France a besoin de l'énergie nucléaire pour résoudre le problème de l'énergie. Le directeur a ajouté que l'énergie nucléaire n'est pas dangereuse et qu'il n'y a jamais eu d'accident nucléaire en France. Il a déclaré aussi qu'il

peut assurer le peuple français qu'il n'y aura jamais d'accident nucléaire.

A cause du monologue du directeur les deux groupes ont échangé des insultes et puis il y a eu une bagarre. La police a rapidement terminé la manifestation à cause de la violence et a arrêté douze manifestants. Un des manifestants arrêté, Monsieur André Lagarde, chef du groupe anti-nucléaire, nous a dit que l'énergie nucléaire présente trop de risques et trop de dangers pour les Français. Il a cité aussi l'accident nucléaire de 3 Mile Island aux Etats-Unis comme un exemple du danger. Avant de partir Lagarde nous a déclaré que son groupe continuera à protester dans d'autres villes de France.

1. How many protesters were arrested at the demonstration?
2. For what specific reason were the protesters arrested?
3. Why was the O.P.D.N. specifically protesting that day?
4. What statement did the head of O.P.D.N. make before being arrested by the police?
5. What are the future plans of Lagarde and his ecological organization?

The second example is a phone conversation. The student's task is to take a message and report on the test what was said. (This example is also from a French 103 test.)

Une femme: Allô.
Un homme: Allô. Puis-je parler avec Monsieur Duroc s'il vous plaît?
Une femme: Il n'est pas ici à l'instant, Monsieur. Il est à l'hôpital en ce moment parce que sa femme est malade. Voudriez-vous lui laisser un mot?
Un homme: Oui, Madame. Pourriez-vous lui dire qu'on se réunira à la mairie avec Monsieur le maire à 8H30 demain soir. Dites-lui aussi qu'on discutera les dangers de l'énergie nucléaire à notre rendez-vous. Merci, Madame.
Une femme: De rien, Monsieur. Au revoir, Monsieur.
Un homme: Au revoir, Madame.

1. Why can't Monsieur Duroc come to the phone?
2. Take down the message including the following points:
   a. When the meeting will take place.
   b. Exact time of day for the meeting.
   c. Location.
   d. With whom the meeting will be.

Dictation (our last format) has always been a controversial testing activity. Some think that it is nothing more than sound-symbol correspondence while others believe it to be an excellent measure of listening comprehension. Oller (2), in fact, reports that dictation has been used as an overall measure of general language ability. Dictation is used at times in

the IFP to test knowledge of grammar, spelling and, to a lesser extent, listening comprehension. To insure some semblance of listening comprehension, sentences are constructed to contain at least nine words and no more than eleven or twelve words. The sentences are embedded with the grammar and vocabulary of the unit to be tested.

Reading interesting material

The ability to read efficiently in a second language is another valuable skill. Reading offers the student the opportunity to learn about the culture of the language being studied through the reading of its media (newspapers, magazines), signs and literature. The reading of cultural, high-interest material is important not only for developing reading acquisition but also for stimulating student interest for continued reading. Measuring reading comprehension is accomplished by the use of several formats: vocabulary (multiple-choice), culture (multiple-choice), reading passages, cloze passages, and grammar concepts (multiple-choice).

The multiple-choice vocabulary section has two goals: to test the student's receptive knowledge of the lexicon and grammar of present and past chapters, and to test the student's ability to guess contextually, an important reading skill. Here are some examples:

1. J'ai oublié de vous _____ pour les jolis cadeaux que vous m'avez faits pour mon anniversaire.
   a. réconcilier b. dépenser c. laisser *d. remercier
2. Il faut sauvegarder nos ressources naturelles si on veut _____ l'extinction de certaines espèces animales.
   a. diriger b. augmenter *c. empêcher d. élargir
3. Comme chaque année au mois d'août presque tous les Parisiens seront partis en vacances; il faudra les chercher _____ qu'à Paris.
   a. coincés b. cauchemars c. malgré *d. ailleurs

The testing of culture is often neglected because of the difficulty of what to test and how to test it. The easily-graded multiple-choice format is used to test culture from the "notes culturelles," "introduction," and "synthese" sections of the textbook Invitation (Jarvis, et al.).

1. En ce qui concerne la distance entre deux interlocuteurs, en France cette distance est _____ qu'en Amérique.
   *a. plus petite b. presque le même c. plus grande
2. Pierre est un ami du Président des Etats-Unis et des Rockefeller: Pierre...
   a. est un vrai casse-cou
   *b. a le bras long
   c. a mis les pieds dans le plat

Sustained reading is also necessary for developing reading comprehension. The testmaker's problem is finding passages that fit his or her needs. That task entails finding or creating passages and subsequently adapting them so that they integrate vocabulary and grammar of present and past units. Passages used in the IFP are usually found and then adapted from culturally authentic sources such as French newspapers and magazines. "Le Journal Français d'Amérique" is an example of an excellent source of simple and culturally-interesting reading material that can be easily adapted.

Readings from original sources will undoubtedly have grammar, structures and vocabulary unknown to the student. Some simplifying and glossing may need to be done: The degree of either will depend upon the philosophy of the teacher. Passages can be slightly adapted by simplifying only those key words and phrases necessary for general comprehension. This style would require the student to use natural reading strategies such as contextual guessing which would be essential in order to read actual printed media in the future. Others may prefer to simplify any word or grammatical structure unknown to the student. Some of the finished "products" adapted from French newspapers and magazines include stories about Michel Sardou (French rock singer), the death of Jean-Paul Sartre, an interview with French filmmaker Francois Truffaut, a story about an American hiking through the Loire Valley, etc. Stories specifically for junior high and high school could come from sources such as La Vie or Salut les Copains.

Time constraints often limit the length of reading passages or, in some cases, prevent their use in testing. The length of passages used in the Individualized French Program normally range from 150 to 300 words. If time is of utmost importance, testing of sustained reading can be done separately at another time.

Evaluating comprehension of the passage is accomplished by question-and-answer rather than multiple-choice or true/false format. Purists may not agree with the IFP format requiring the student to answer in English. Questions are not asked in French because, unless cleverly paraphrased, they will usually cue the student to the location of the answer. If French is required to answer the question, the test taker often needs only to copy the answer from the text. Another consideration is that the student may understand the passage and not understand a question. Our goal is to obtain a pure measure of reading comprehension of the passage. Writing skills are sufficiently measured elsewhere.

Many of the newly-constructed French 103 tests contain cloze tests to measure reading comprehension. The cloze test consists of a passage in which, for example, every seventh word is deleted. The reader's task is to use the "remaining textual information" (3) to complete the deleted space with the correct

word. The cloze test is used to test the "learner's internalized system of grammatical knowledge" (4) as well as to measure reading comprehension. As previously indicated, dictation and the cloze test have been used as measures of overall language ability, although empirical evidence is still inconclusive.

To construct a cloze test, a reading passage of appropriate difficulty must be chosen. The first sentence is left intact to give the reader an idea of the topic of the passage. The interval of words to be deleted is determined: Approximately every 10th word is deleted on our cloze passages in French 103, but the individual test maker should decide which interval will work best. The format of every nth word does not have to be strictly followed because the use of every nth word often results in the overtesting of definite or indefinite articles. The test maker can manipulate the word to be deleted. One final point in constructing a cloze test is to make sure that each blank is of equal size. Here is an example of a cloze test.

Je me rappelle quand j'était petit mon pêre mangeait au bout de la table. Il _____ absolument que nous soyions tous à _____ avant de commencer. Alors, il fallait mettre les deux _____ sur la table, manger sans pain et manger _____ la viande avant les légumes. Notre père était très _____ et nous finissions par ne plus savoir comment nous tenir. Je voulais raconter ce qui s'était passé _____ l'école mais il nous était interdit de _____. Non, les enfants n'avaient pas le _____ de parler à table. Quand notre père se mettait en _____, ça nous _____ très peur, à mon frere et à moi. Personnellement, je trouve ça ridicule. Certainement, je pense que les bonnes habitudes doivent êtres prises le plus vite possible pour ne pas avoir mauvais caractère, ce qui provoque plus tard de grave conflits.	France était du sévère de voulait faisait colère table parler mains à droit aux avait amusait

Testing the four skills in isolation, however, has its disadvantages as was mentioned earlier. One disadvantage is the necessity of placing every test format snugly into one of the four skills categories. Multiple-choice grammar concepts, for example, is a test format that does not fit perfectly under the category of reading where it is usually placed. Although multiple-choice questions do not always require reading comprehension to answer correctly, it is still a valuable and versatile way to measure the student's knowledge of individual grammar concepts. This test format lends itself well to testing miscellaneous grammar points that are not easily tested in translation or in dehydrated sentences. Here are some examples:

1. Ce sont les candidats pour _____ il a vote.
   *a. lesquels b. que c. quoi d. lequel

2. A votre place, je n'_____ jamais acheté une voiture comme celle-là.
   a. avais b. ai *c. aurais d. aurai

The primary goal in writing in the program is for the student to develop the ability to communicate "par ecrit" in French. Test formats are subsequently chosen so that the student will produce not just a conjugated verb but sentences and paragraphs using the unit material. The test formats, used together or in combinations, are: dehydated sentences, translation, short creative writing tasks, creative paragraphs, and miscellaneous discrete-point grammar tasks.

Dehydrated sentences are words or phrases to be transformed and reconstructed into correct French sentences. It is a flexible format that can integrate new and old material. Here are some examples from Chapter 11 (French 102) whose objective was also to test review material; the chapter in which the material was introduced is given in parentheses:

Directions: Write complete sentences using the word cues given. Be sure to supply any missing words and to use correct forms of those given.

1. Noun/pouvoir/se retrouver/près de/nouveau/épicerie. (Nous pouvons (7) nous (11) retrouver près de la (5) nouvelle (11) épicerie.)
2. Quand/Marie/reussir/examens/elle/se sentir/intelligent et heureux. (Quand Marie réussit aux (7) examens elle se sent (10) intelligente (2) et heureuse (2).)

Scoring can be done either by awarding one point to each item tested or by awarding one point for current material items and one half point for past material.

Dehydrated sentences and translation are mechanical writing tasks that are used on most achievement tests. Creative opportunities for the student to express himself using present and past material is not often found in tests. Short, creative tasks such as answering questions and completing incomplete sentences along with longer paragraphs are possible formats that can be used. Here are some examples:

Sentence completion
1 Il vaudrait mieux que nous ...
2 Si je gagne $1 million de dollars à la loterie...

Answering questions
1 De quoi en avez-vous marre à la télé?
2 Qu'est-ce que tu prends d'habitude pour le petit déjeuner?
3 Est-ce que vous admirez le Président des USA? Pourquoi ou pourquoi pas?

Creative writing
1 The following questions are directed to you personally. Answer one of the following as it applies to you.

a. Où est-ce que vous avez passé vos dernières vacances? Qu'est-ce que vous avez fait? (Ecrivez un minimum de 5 phrases.)
b. Qu'est-ce que vous faites le matin les jours où vous n'avez pas de classes à l'université? (Ecrivez un minimum de 5 phrases et utilisez des verbes réfléchis dans votre réponse.)

2 L'art de la persuasion--Vous avez un billet de football américain a vendre pour le match Michigan-Ohio State. Un ami voudrait vous l'acheter pour cinq dollars. Essayez de le(la) persuader que le billet vaut 25 dollars et qu'il doit l'acheter à ce prix. (Ecrivez un minimum de paragraphe de 5 phrases.)

3. Dear Abby--Imagine that you work for a magazine and your job is to answer letters of people asking for advice:
Je connais deux garçons et je les aime tous les deux. Pierre adore tous les sports, mais André n'en pratique aucun. Personnellement, je ne suis pas sportive du tout. Que dois-je faire? --Marguerite

Both creative writing tasks can be graded according to the philosophy of the teacher. In the IFP half of the points count for grammar while the other half count for content. This proportion, hopefully, will urge the student to be a risk-taker without neglecting the need for good grammar. To help the risk-taker no maximum limit is set on how much a student may write.

There are certain grammar points that do not lend themselves easily to either translation or dehydrated sentences. Other formats (miscellaneous grammar tasks) are needed for grammar points like the passé composé versus the imparfait, direct and indirect object prnouns, etc. If at all possible, these sections should be constructed so that the production of more than one or two is required.

Speaking is the least-tested skill on achievement tests because of the time necessary to individually evaluate large numbers of students. In the traditional classroom, for example, where there are ten to fifteen achievement tests per year, it is usually not feasible to evaluate individually twenty to thirty students per class. There are alternatives to help alleviate this problem. The teacher can, for example, test each student individually for each test or for every other test while the class works on tasks in small groups. Other options might be to have two comprehensive speaking tests per quarter, to grade the student's classroom participation on oral activities, and to increase the percentage of listening comprehension on exams. Since there is no formal class in the OSU individualized programs, speaking can be measured on each achievement test. In the IFP speaking skill is evaluated through the interview technique. The examiner and student interview each other with questions based on the unit's material. A rating scale is used that measures overall fluency, pronunciation,

comprehension of questions, and formulation of answers. Interviewing is not the only technique that can be used. Description, retelling stories and monologues are other possibilities.

We, as professionals, test to get information in order to make decisions about people. Only with valid and reliable tests can we have the potential for making good, responsible decisions (1). Ideally, the suggestions and guidelines presented in this paper will enable the teacher to construct more communicative and valid achievement tests (5).

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3 Greenwald, M. Jane. "Developing and Using Cloze Materials to Teach Reading." Foreign Language Annals, 1981: 185.

4 Oller. Op cit.: 344.

5 For additional sources on testing, see: (1) Linder, Cathy, ed., Oral Communication Testing: A Handbook for the Foreign Language Teacher. Skokie, IL: National Textbook Company, 1977. (2) Schulz, Renate A. and Walter H. Bartz. "Free to Communicate," in Gilbert A. Jarvis, ed., Perspective: A New Freedom. ACTFL Foreign Language Education Series. Skokie, IL: National Textbook Company, 1975. (3) Valette, Rebecca M. Modern Language Testing, Second edition. New York: Harcourt Brace Jovanovich, 1977. (4) Zdenek, Joseph W. "Twenty-five Pointers on Foreign Language Testing." Foreign Language Annals 13 (1980): 419-421.

ED216542

ON THE ART OF "WINGING IT"

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Preparedness is essential to efficient teaching. All teachers should know how many chapters they are going to cover during the year and which materials and techniques they will use to reach that goal. The problem is that lesson planning and writing behavioral objectives 185 times each year can become overwhelmingly tedious, not to mention time-consuming when there is never enough time. Sometimes the best lessons are developed in those ten short minutes before class. This, then, is the art of "winging it."

"Winging it" becomes necessary when something unexpected comes up and you have to improvise at the last minute. Maybe you left your lesson plans at home, you don't feel well, an administrator has just informed you that he wants to make a casual visit, or (God forbid) you just didn't make any plans for the day. When any of these things happen, "winging it" can be a life saver.

Learning to wing-it takes practice in order to become skillful, but unlike other skills, this one is not taught at the university, not emphasized on in-service day, and not recommended in pedagogical textbooks. Nevertheless, most teachers have numerous opportunities for practicing the art, and if you start using some of the hints in this article, you will soon begin to experience the joys and benefits of professional "winging it." Try it; you'll LOVE it!

There are three things that must be done in advance before you can become a successful winger. Even wingers plan ahead. The first is to realize that one of your most important companions is your overhead projector. Before you can even get started on your way to being a winger, you should have one of these fantastic machines at your disposal at all times. In addition, you must have a supply of transparencies (don't forget to clean them off) and several transparency pens with washable ink in various colors. (The Vis-a-Vis brand works well.)

The second thing that must be done in advance is your seating arrangement. All successful wingers use group work a great deal. The secret to success in the art of winging it is to plan your seating arrangement before school starts in the fall. Arrange your desks in groups of four. A winger never seats kids in straight, long, boring rows. Then when you make that quickie transparency because you forgot to type the ditto the night before, you can say to the kids, "Today we are going to work in groups on an assignment on the overhead." Place the transparency on the overhead projector while the kids (already

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in groups because of your planning) turn to face each other, and, voila, you're in business.

The other thing you must do to be a true winger is to save everything! Wingers are pack-rats! Collect old magazines like Woman's Day, Better Homes and Gardens and Sports Illustrated. Ask kids to bring in, for example, the magazines, old greeting cards, old crayons, old children's games, or old outdated textbooks. Then, like a true scout, you'll always be prepared.

Back to the uses of the overhead projector. Remember that once you have made a fantastic quickie transparency, it doesn't have to be erased like the board does. (Wingers don't have time to waste erasing boards five or six times a day.) You have that valuable information for the entire day. Then, after classes are over, you go directly to the copy machine before you erase the transparency and make a copy of the morning's sudden inspiration. Wingers save copies of everything they do--just in case.

Quick and easy

One quick and easy lesson plan is to make a list. For example, make a list of 10 famous people: real, literary, comic book or TV characters. If you're teaching clothing, ask the kids to tell what these people wear. If you're teaching food, ask what they'd eat, if you're teaching adjectives, have them describe the people, or if you're teaching verbs, ask what these people do. Make a list of 10 places and ask the kids what people wear there, what they eat there, what the weather is like there, what people do there, or why people go there. Use your imagination to make and use lists.

One easy list that only takes two minutes to prepare is the List of Five, but the kids write the list. On a transparency you write, for example, "List five things you open and close." "List five things you do before you go on vacation and five things you do when you get back." "List five things you like about spring and five things you like about fall." "Tell five things you OUGHT to do this weekend. Then tell five things you WILL do this weekend." If you are studying the subjunctive, you can have the kids write five things they want their friends to do, five things that their parents want them to do, or five things that they hope to do. The uses of the List of Five are limitless. If you're really desperate, use a List of Ten.

An even better activity for winging it is to have the kids make unlimited lists of things. If you're studying food, for example, you can write the words TERRIFIC - OKAY - TERRIBLE on a transparency. You then instruct the kids to list foods under the headings according to their own feelings. Then, in groups, they can discuss their feelings about food. Make up different headings for different activities on different days. It makes

it look like a new and interesting activity to all but the most perceptive student. Use headings such as IMPOSSIBLE - IMPORTANT EXCITING. Use INCREDIBLE - FANTASTIC - RIDICULOUS. Be creative with your headings; it keeps the kids interested longer and impresses administrators. You can use this activity with many areas of study including clothing, animals, furniture, classroom objects and verbs. As a follow-up, ask the students to use the words and the headings in interesting sentences. By the time you've called on everyone in class (unless, lucky you, it's a small class), the period will be over.

Olsen's favorites

Once when I was trying in vain to teach the concept of more than or less than, and most and least, I came up with an activity which I called INSULTS. The kids loved it, and so did I because it only took me five minutes to come up with the idea. I wrote a few sentences on a transparency, told the kids to do the activity with a partner, and watched with a feeling of satisfaction while the kids plunged in happily to insult each other. They thought it was a great game, and I thought it was a life saver from frustration. Some of the sentences I used were: I am more ____ than you. You are less ____ than I. I have more ____ than you. You have less ____ than I. I am the most ____ in class. I am the least ____ in the world. These simple sentences also provided the kids with an opportunity for a one-on-one communication activity, which is much better than standing up in front of them trying to present a difficult concept in a one-to-thirty ratio. (Snyder prefers to have the students complement each other. Decide which kind of exercise fits your class and personality.)

One of my favorite quickie preparations is the jeopardy game. This game can be ready to go in five mintues. However, you must have close at hand a grid on a previously prepared transparency (drawn with a permanent marker like the Sharpie brand). The grid looks like this:

In the left-hand narrow column, number one through five. In the narrow horizontal column across the top, you can use any kinds of headings. One example is: I - YOU - HE/SHE - WE - THEY. Next, arrange the verbs, or whatever, in columns, the top row being the easiest and the bottom row the most difficult. Cut 25 little cards, one to cover each square of the grid and you're ready to play. Divide the kids into two teams and have them take turns answering the items uncovered. The kids love this game and find it very challenging also.

As you can see, once you have the grid, it is very simple to list the items you want to cover. One thing you must remember is not to turn on the light of the overhead projector until you have covered the answers with the little cards that you keep with the grid.

Snyder's favorites

Discovery is my favorite instant activity. Just add students and it's ready. For this one, have the kids work with partners. Use a textbook transparency that you use to introduce vocabulary, put the transparency on the overhead and ask each student to choose 3 of the twelve items (or 4 of the 15, or 5 of the 18) without telling his or her partner. Next, students take turns asking each other questions in the target language to try to guess the items that the other student has chosen. Use a transparency, for example, that has 12 or so places to go: the restaurant, the store, the airport, the swimming pool, the park, etc. The students ask each other, "Are you going to the store?" The student who guesses all of his or her partner's items first, wins.

If you don't have vocabulary transparencies, list the items on a transparency, display a set of flashcards, or resort to writing the items on the board. Use pictures or lists of hobbies (Do you have a ...?), parts of the body (Does your ... ache?), sports (Do you like to ...?), or even infinitives of whatever verbs you're teaching in whatever tense (Did you ... yesterday?).

Another of my favorite quickies, using either transparencies or lists, is mini-bingo. Students write in ink 4 out of 12 (5 of 15, etc.) of the items given. You call the items at random, the students cross out the ones called that they have listed, and the first one to cross out all listed items wins. Call the items by giving an example, a definition, or a sentence. For kinds of stores, for example, call, "We get bread at a ..." "We buy flowers at a ..." "We get milk from the ..." For animal vocabulary call "Porky," "Rover," "Garfield," "Black Beauty," "Bossie," ...

DON'T Do-It-Yourself Activities

Never do anything yourself that the students can do. Student labor is very cheap (their reward is less homework, for example), and some of the students will be able to do your work almost as well as you can and once in a while, better. (Don't forget: Professional wingers save copies of everything--especially great student productions.) The following activities, then, are not only winging-it specials, but are also student produced.

Are your basic dialogs or end-of-the-chapter conversations dull? Have your student groups compete to see which group can do the best rewrite. Are the exercises boring? Ask the students to write interesting and imaginative exercises. Many of them will produce really good ones that you can ask them to share with the entire class.

Let the kids make transparencies. Have each group make up a little "quiz" on various parts of the chapter you are studying. The leader or teacher of the group for that day can carefully print the "quiz" on the transparency (using the washable pens). After everyone is finished, you gather up the transparencies and place them on the overhead. This makes a good lesson that everyone has helped to prepare. Other suggestions: Have different groups make up and write different lists on a transparency and then use their lists for an exercise. Have students draw on transparencies pictures related to the lesson and use the best and the worst pictures for student discussion. (Use really cheap transparencies for this, not the kind you put through the Thermofax.)

Now that the kids are beginning to ask what you're going to do with all the magazines you've collected, ask them to use a magazine to find an illustration of something in the lesson and write sentences about it. If you don't have scissors and paste in class (we do; wingers plan ahead), the students can trim their pictures neatly for homework, paste them on sheets of typing paper and write the sentences somewhere on the paper. Now you have another day's lesson plans ready because you can base your exercises the second day on the students' illustrations. Ask them to illustrate, for example, clothing vocabulary, food, rooms of the house, seasons, adjectives that describe people, first-conjugation verbs, or adverbs.

Students can also use the crayons to do these kinds of illustrations. They can draw, sketch, trace, doodle or design, as long as they label it or write something about it in the target language. This is true winging-it: It takes you five minutes to think up a task and it takes the kids almost a period to complete it.

Are you wondering what to do with the greeting cards and old games? Who knows? When you're really desperate, you'll find a way to use them.

Welcome to the wonderful world of the five-minute lesson plan. There are countless preparations that you will discover once you have learned the art of "winging it." We have shared some of ours with you. If you discover any others, please let us know. Wingers share! We always appreciate learning new ways to wing it.

IDEA EXCHANGE

Teaching Numbers in the FLES program
Robert Brooks, Cleveland

In the olden days I never used to worry about ways to review numbers from one to ten with my elementary-school children. We use numbers often, and by the time we have studied numbers from 21-30, 31-40, etc., review of the first ten numbers should no longer be necessary.

Nowadays, however, I find that, no matter how far along we get, a disturbingly large percentage of children continue to confuse 2 with 3, and to lump 5, 6, and 7 into some kind of murky, vague quantity. Obviously we need all the new ways to review these numbers that we can get.

For ten cents each I was able to buy ten vinyl floor tiles from a local merchant. They were discontinued samples in a variety of colors, and he was going to throw them out anyway. With sturdy, black tape, I made a large digit on each one (See Figure 1). Then I started hunting for activities that would provide practice for my pupils. So far I have found three.

The first one is a simplified version of the old childhood game "Three Feet Off." The tiles are set out on the floor, perpendicular to a wall (See Figure 2). The child who is "it" stands at the tile marked "zero." A second child calls out, "Take four steps." As the first child steps from tile to tile, a third child counts the steps out loud. In our classes "step" is a useful vocabulary item. In our hiking song we sing, "Buddy, keep in step." In another song hundreds of soldiers are marching along "in perfect step."

The second device is a variation on the game of "Musical Chairs." I make a circle of tiles on the floor in random order (See Figure 3). Ten children are chosen to be dancers. They stand in a circle around the tiles holding hands. The remainder of the class sings a song. As the singers sing, the dancers dance around the numbers. One previously designated singer stops the music either by clapping hands, blowing a whistle, or ringing a bell. All the other singers cry out, "Stop!" The dancers must stop. Each dancer must then identify the number nearest to his or her feet.

The third game has cultural overtones that may dictate certain variations according to the language being taught. It is derived from "Hopscotch" (la marelle in French). French children draw their boxes on the ground in a spiral like a snail-shell with the smallest number at the center. Zero is not used. With our tiles, we can get a rough approximation (See Figure 4).

At first, we had the child throw a pebble the way they do outdoors, but some children had such poor aim and others got so wild or silly that we had to find a more efficient way of choosing a number. We finally came up with two. Either we use a spinner or we draw a card with a number printed on the back. The number chosen is loudly announced to the class by the player. It indicates the number of vocabulary items that the child must identify correctly in order to achieve the goal. Naturally, gender counts. For each correct response, the child is permitted to move forward to the next tile while the class calls out the number of that tile. For the purpose of playing this game (and many others) I keep on file a number of sets of mounted pictures, representing categories of vocabulary which we have studied: animals, clothing, dishes and silverware, parts of the body, etc. I use a different set each time we play.

Teaching children to count is easy. Teaching them to have automatic, foreign-language responses to numbers and quantities is not. I need all the help I can get.

FIGURE 1.

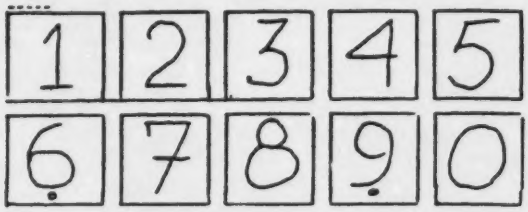

FIGURE 2

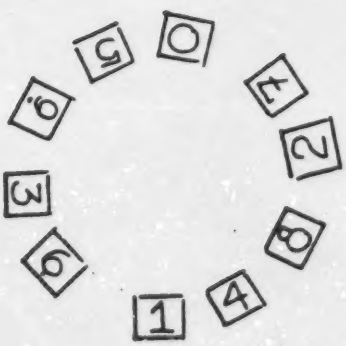

FIGURE 3

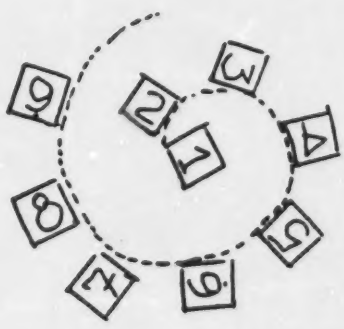

FIGURE 4

Useful Ideas
Suzanne Day, North Royalton

1) Encourage students to bring articles from home concerning French (magazines, news articles, candy boxes, perfume, etc.). Give them extra credit on an extra-credit list kept on the teacher's desk for all to see. The teacher can describe each article to the class in French.

2) Know when students' birthdays are and mention them to the class. It shows them you care for them personally.

3) Mount souvenirs from trips or everyday items (foreign-language clothing labels, candy wrappers, restaurant menus) on poster board. Write questions about the items on the back of the cards. Have the cards laminated.

4) Give advanced students small amounts of money or tokens. Take money away from students if they revert to English in classroom conversation.

Verb Game
Sharon Hoy Hoskins, Bellefontaine

This activity is very similar to an activity that math teachers use called "Around the World." I use this activity approximately the last ten minutes of the period once a week.

On flashcards I have various subjects in all six persons. The first person in the first row stands behind the second person in the first row. I say an infinitive (example: ser) and then hold up a subject card from the flashcard pile (example: yo). The first person between those two students to say the correct verb form (soy) moves on to the third person, etc. We keep going around the room and whoever is standing at the time the bell rings receives a "caramelo."

I have found this game a real motivational method for encouraging students to study their verb forms. They seem to enjoy this game since it involves competition with their classmates and have requested that we play it more than once a week.

Soul Food Day
Geneva Jackson, Columbus

Each student brings a dish that his or her grandparents used to eat. Many cultures are represented this way.

Helpful Ideas
Rita Braves, Garfield Heights

1) Use old textbooks that you have from textbook selection for game prizes. Students really enjoy them, especially if they get a teacher edition.

2) Imperfect exercise: Get copies of old yearbooks from your library. Students select specific teachers and describe them as they were then. This can also be used for comparative adjectives or a combination of the two. Variation: You describe staff members from old yearbooks and students go on a hunt through the books to find and identify them from the clues. Prizes should be awarded to the winners.

3) Imperfect exercise: Students bring in baby pictures (ages 1 - 6) and the teacher too!! Any of the following or a combination may be done. Tell students in advance they are not to show their pictures to other class members.

a) Just for fun, place pictures on the board and have students identify each other. Give a prize to the student who identifies the most correctly.

b) Describe self or other classmate in the picture.

c) After students have been identified, teacher makes up funny clues and students have to guess who the clue is about. This can be a lot of fun for the teacher because you can incorporate things you know about your student. It's a good opportunity to have some fun, get in some nice positive strokes or make a student aware of a certain behavior trait.

Variation: Use this for comparatives or superlatives.

4) A field trip to the zoo can generate several activities:

a) cinquain poetry

b) creative writing

c) Provide pairs of students with instructions to follow to find a specific animal. Of course this requires a good deal of teacher preparation.

Language Immersion Day
Carol Dolgosh, Lakewood

For extra credit in Spanish, students at Lakewood agreed to speak only Spanish for an entire 24-hour period, but this was a totally voluntary activity!

Students who wished to try speaking Spanish for a whole day took a copy of the letter below to all their teachers. They had to have agreement from all instructors. If one did not wish to participate, the student started the 24 hours immediatley following that class and finished just prior to that class the next day. If two disagreed, the student did it over the weekend.

After getting permission, students were also required to have:

a) a dictionary
b) a list of expressions prepared by the students to cover situations they felt they would meet
c) a pad of paper to draw pictures, write notes, etc.

Before receiving extra credit, each student was also required to do the follow-up evaluation sheet given below.

Permission Form

Student's name _____
Date of participation _____ Duration _____

Dear colleagues and parents:

The above named student wishes to participate in a supplementary activity for his/her Spanish class. S/he will attempt to complete either one entire shool day or one 24 hour period, as designated, speaking entirely in Spanish. This exercise is not a mere "gimmick;" it will be valuable in the study of the target language as well as for the accomplishment of other cognitive and affective objectives. We by no means wish to interfere with daily living/learning processes and hope that any inconvenience to you will be minimal; the rewards for the project are great. Thank you for whatever cooperation you are willing to give us.

Sincerely,

Carol Dolgosh
Teacher of Spanish

If you are willing to have the student participate in this way in your class or at home, please initial.

_____ _____ _____

Follow-up Report

I. On the reverse of this paper, please write a page relating your impressions of your experience.
II. If you have not answered the following questions in the course of your discussion on the reverse side of the paper, will you please do so now:
1. What are some of the words you looked up most frequently?
2. What situation were you least prepared for?
3. How did other preparations you made help?
4. Who were the most helpful/cooperative people?
5. What was the most embarrassing incident which occurred?
6. What was the most humorous incident?
7. What methods did you use to communicate without speaking either Spanish or English?
8. How many times did you forget and slip into speaking English?

9. How did it feel to speak English again after you had met your goal?
10. Did you feel separated from your friends/family in any way? Describe the reactions.
11. Why, do you suppose, is it easier to communicate with someone you love and/or trust, even though you cannot speak the same language?
12. How did it feel to be different from everyone else in your class(es)?
13. How is this exercise different from going to an actual Spanish-speaking country?
14. Has this exercise made you sympathetic to people who cannot communicate in the same way as you do?
15. How has this practice helped you in your study of Spanish?
16. What do you know that you didn't know before beginning this practice?

Guinness Record Day
Sally Andrews, Germany

In German II we were studying positive, comparative and superlative forms of adjectives. The kids seemed bored, so one day we went to the gym and had our own Guinness Record Day. Each student was given a list of races to do and they had to write down who was the fastest, who jumped the farthest, etc. I made blue, red, and yellow ribbons for 1st, 2nd and 3rd place. There were enough contests that each student won at least one ribbon.

We had about 26 contests: Who can throw the most consecutive pieces of popcorn in their mouths in a row without letting one fall on the floor? Who has the most brothers and sisters? Who had the most money with them on that day? The students thought up the contests.

We used the information we got that day for our drills, quizzes and tests. We could use the adjective forms and the grammar structure: Who runs the fastest? Does Bruce run faster than John? Does Gina run as fast as Pam? The students had more fun with the drills since they were the stars.

Word Pictures
Debbie Reichheld, Parma

Objective. To teach vocabulary more effectively through an interesting student activity.

Prepare in advance.
Teacher: 1. Provide a list of related vocabulary words or indicate a group of words given in the student text.
2. Provide 8½ by 11 standard white paper, one sheet for each student. Have a few extras.
3. Prepare an example or a projectual to help explain the activity to the students.
Students: 1. Students should draw a picture, or should bring to class an 8½ by 11 size picture from a magazine, coloring book, newspaper, etc. These pictures should illustrate the vocabulary being studied. For example, for studying parts of the body, bring people's faces or bodies. For studying house vocabulary, bring pictures of a house.
2. Students should bring either felt-tip pens (which may be in various colors) or ball-point pens in dark colors which are smudgeproof. Students should also bring a pencil.
3. Students should become familiar with the vocabulary, enough so that careless errors are not made in drawing the final picture.
4. (Optional) Students may bring carbon paper.

In class.
Step 1. Students should trace their picture lightly with a pencil, holding it up to a window if necessary. Students may also use carbon paper to lightly trace the picture. Or, students may do pencil-rubbing on the back of their picture and then trace it lightly onto their white sheet of paper. The students will now have a light pencil drawing of their picture on the 8½ by 11 paper.
Step 2. Now students "draw" the picture around the outline by writing the words in very small letters over and over for whatever part is being drawn in that part of the outline. Write the word "hair" in the target language where the hair is outlined, the word for "eyes" where the eyes are drawn, etc.
Step 3. Students should use as many different words as possible. Outlined areas may also be filled in completely with the word for the part being filled in written many times.

Criteria for grading. Teachers may want to use the number of different words used correctly as one criteria for grading the activity. Other criteria might be following directions, spelling, neatness, creativity, and the effectiveness of the final picture.

Pelo Pelo Pelo